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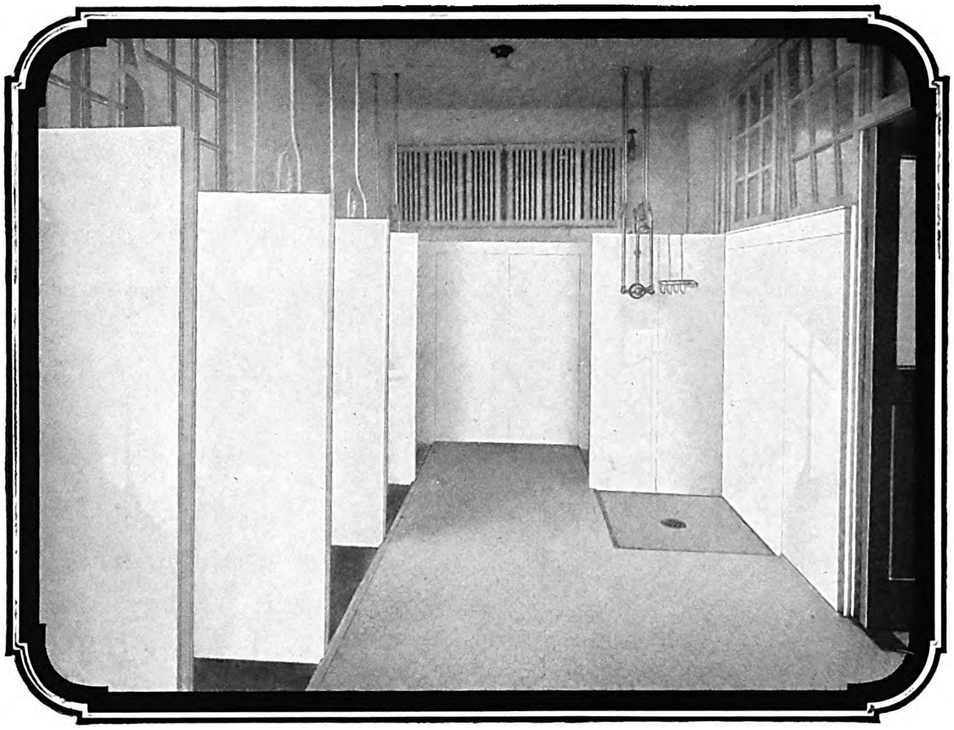
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BRIXMENT



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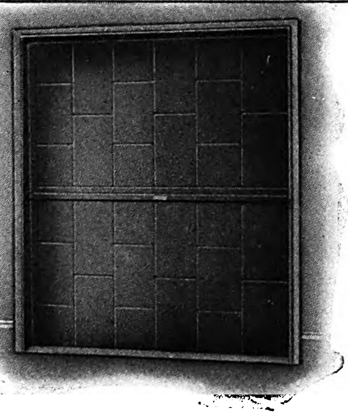
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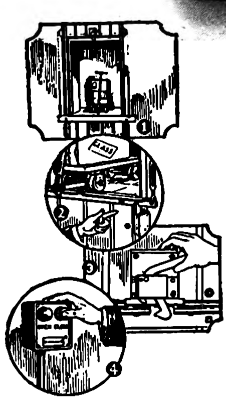
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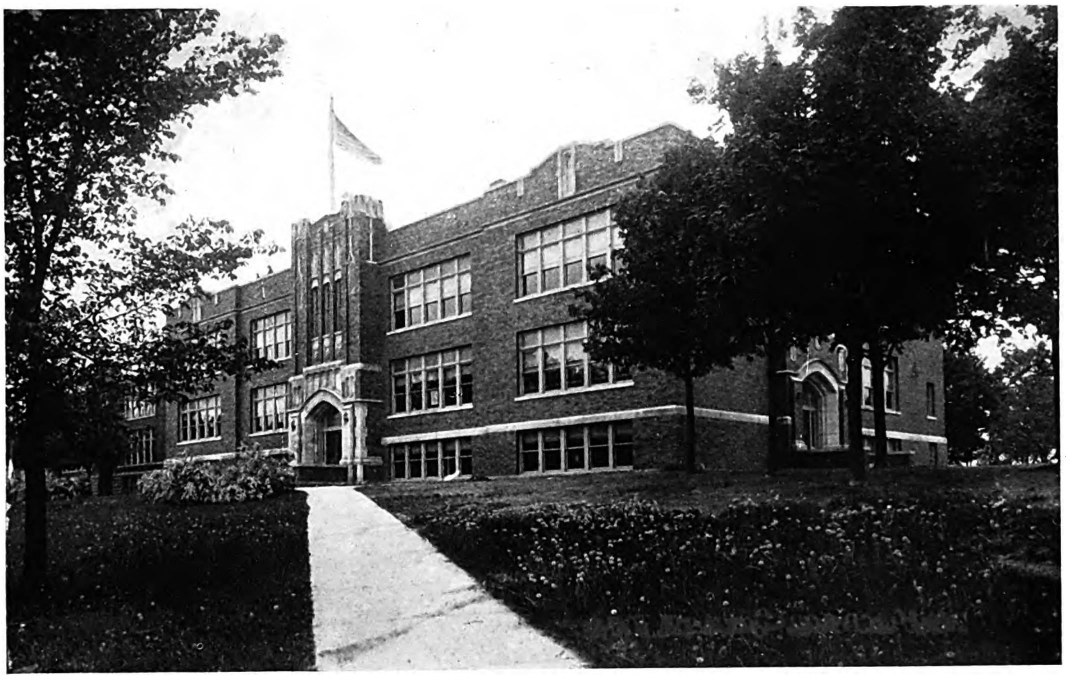


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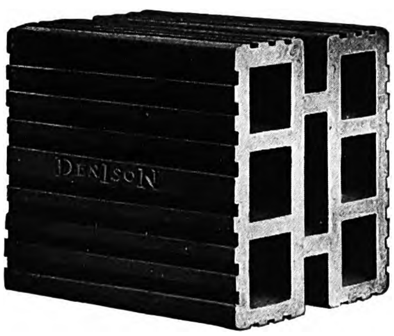
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DETAIL OF MAIN ENTRANCE
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THE WESTERN
ARCHITECT
A NATIONAL JOURNAL OF ARCHITECTURE AND
ALLIED ARTS, PUBLISHED MONTHLY
MARCH, 1923
VOLUME 32
NUMBER 3

Board of Jurisdictional Awards Holds Impressive Meeting

The meeting of the National Board of Jurisdictional Awards, held at Washington, February 19-22, in its practical, and it is hoped its prophetic sense, was one of the most important, impressive and constructive assemblies yet convened for the amelioration of disturbances which retard and interfere with the progress of the building business. It was important in that it sought to arbitrate one of the most serious and costly disputes among those jurisdictional disagreements which have been the cause of three-quarters of building labor strikes. Impressive, for here were gathered in a crowded room at the National hotel, manufacturers' representatives not only from eastern but middle-west and western cities; leaders in the various labor Unions involved in one or another phase of the question; delegates from electrical Unions, whose interest was in that part of the question which affected installation of electric base conduits; and architects, to which profession the amicable settlement of such questions in a just and efficient manner is paramount. Constructive conference because the way of arbitration and fair dealing between all directly interested was taken instead of an invocation of the force of legal enactment which prosecutes but does not eradicate; a way which alone can bring the tranquillity that is the one necessity in the combination of all forces that make up the building industry. Here, headed by Ernest J. Russell, of Saint Louis, a Fellow of the American Institute of Architects, as Chairman of the Board of Jurisdictional Awards, a very important question affecting the peace of the building industry was discussed before a non-partisan board representative of the different elements composing that industry. Much was added to the general impressiveness by the attendance of architects, both as witnesses and as members of the Board. The main subject of controversy was that which for the past several years has been most prolific of strikes, the question of whether carpenters or sheet metal workers should hang metal doors. To the layman it is almost incomprehensible that such a seemingly trivial dispute should disrupt the work on hundreds of buildings and destroy the labor and time of thousands of workmen, even those in no way connected with the controversy, involving the loss of thousands of dollars to the owners who paid the bills as well as to contractors and workmen. Although the decision will not be made by the Board until May 21, the testimony of architects favored such work being done by carpenters rather than by metal workers. And because of their non-partisan as well as intelligent view of the question, the testimony of the architects should have a preponderant weight. It was urged that a previous decision of the Board in favor of the metal workers should be reversed, as in the Eastern part of the country, particularly, metal doors and trim had always been handled by the carpenters who were well qualified by their training for the accurate work required and for placing the necessary hardware. It was pointed out by the architect witnesses that sheet metal workers were hardly so qualified. In fact, most of the testimony which was given before the Board throughout the session was overwhelming in favor of the work remaining in the province of the carpenters. Of the session Mr. Robert D. Kohn, of New York, one of the architect witnesses said: "The experiment which the Board of Jurisdictional Awards is trying to work out is most important to the industry. The most disquieting news at the present time is that it seems likely Mr. E. J. Russell of Saint Louis, the chairman, will refuse re-election when his term expires in May. He has been by far the most ardent and inspiring supporter of the scheme, and it will be hard to replace him. Anyone who saw the meeting in Washington on February 19, the large, earnest audience, the intensity with which the subject was debated, will realize how valuable has been the disinterested and high-minded service rendered by Mr. Russell throughout the last three years. It is so well worth while to try to face the disagreements in the building industry before they actually work out in strikes that the opportunity for service should certainly appeal to the leaders in the architectural pro-

fession." Mr. Russell's splendid service has been continuous and laborious in a cause that has no self-interest to sustain and little public appreciation to encourage. Much to be regretted as his resignation would be it seems due to him that some other self-sacrificing and capable individual may be found to relieve him. Meanwhile the jurisdictional board scheme of which he has been sponsor sets the mark of sanity and just dealing upon labor controversies that have been distinguished by everything that is the opposite in their destructive tendencies.

The Illinois Chapter, A. I. A., Endorses Landis Award

Perhaps the most significant expression of the changes in outlook, if not in ethical standards, themselves, is indicated by the action of the next largest Chapter of the American Institute of Architects in pledging its members to the support of a Citizens' Committee, by placing rulings of that committee in all contracts. Ever since the organization of the Citizens' Committee to Enforce the Landis Award, the architectural profession in Chicago has given the work of that committee its tentative support. Individual architects have given active service in the effort to establish the most equitable provisions of the Landis Award as the custom, if not the law, governing all transactions between contractors, owners and the several building trades. A "revised petition and pledge," prepared by a Joint Committee, is the latest development, and this is presented to the architects of Chicago for individual signature. It pledges the approval and endorsement of the Citizens' Committee policies, and promises to uphold them, insisting that invitations to bids be confined only to contractors who co-operate to establish those policies and includes an agreement that in all such contracts the following most definite paragraph be inserted:

"In consideration of the fact that a body of citizens known as The Citizens' Committee to Enforce the Landis Award has been organized to assist in establishing and maintaining in co-operation with the architects and contractors just and fair conditions in the building industry, which conditions, with the exception of wages, are founded upon and expressed by the terms and findings handed down by Arbiter Judge Kenesaw M. Landis, September 7th, 1921, the contractor agrees that all material and appliances shall be furnished and all labor performed as herein contemplated, either by the contractor or his sub-contractors in accordance with the rules and regulations to make effective the above principles now in force or which may hereafter be established by joint agreement of said Citizens' Committee and authorized representatives of said contractors and architects. In case the contractor should at any time refuse or neglect to comply with the said rules and regulations, it shall be the option of the owner or architect to terminate this contract and have work performed by other contractors who will work under said rules and regulations, and any additional cost will be charged against the original contractor.

"We, of our own free will, make this pledge and agree that this pledge shall continue in existence until May 31st, 1925."

The critical conditions which ruled in Chicago, in 1921, when the building trades precipitated a revolt by the entire citizenship against the domineering actions of trades unions, have since been mitigated, but not wholly changed, and the work still goes on. The individual support given by many of the profession has been effective in its influence upon those engaged in contracting for labor, both union and non-union. This activity became more pronounced when a general resolution was passed around recommending that all contracts have a clause inserted similar to that quoted. It remained for the always conservative Institute, represented by the Illinois Chapter, to depart from that conservative line "and approve and endorse," as an association, the inserting of this arbitrary clause in all contracts offered contractors by its members. We are not sure that it is legal, but we are certain that it is wise, and thus demonstrating to the public that it is within the province of the architect to arbitrate, and stand by the arbitration in all matters affecting building or the building public. As a war measure the insertion of this clause in support of the efforts of the Citizens' Committee in contracts is fully justified and should meet with the approval of the Institute itself.

Government Made Ridiculous By Charges Against Contractors

It may be necessary under this republican form of government of ours to use the waste political material. To justify their existence these appointees must have publicity. As the newspapers demand sensation when clothed in apparent fact for the reading of the populace that "believes everything printed in the Sunday paper," the popular method is through "investigations," and, where possible, "prosecutions." Of course, even where there is actual cause, the sensation once sprung the matter is dropped and public attention turned to the next mare's nest stirred up to justify some "reformer's" itch for telling others how they should live or to satisfy the ambition of some unheard-of "legal light" to see his name on the front page. Of course the intelligent citizen fails to grow unduly excited over the startling revelations, smiles at the publicity-mad antics of the purveyors of the alleged misdemeanors and forgets them as too silly to be considered. But of all the silly and ridiculous charges that have yet been sprung by the incompetents that down hold political jobs at Washington are those in which six of the most competent, reliable and nationally known contractors in the United States are charged with malfeasance. No matter what pseudo-evidence may be brought forward there is not one architect under whose plans these men have erected the greatest and most costly structures known to any country or time, and no owner who paid the bills, that would believe the charges for one minute. Ridiculous? It is as ridiculous and silly as to charge the President—say, with boot-legging, or Mr. Hughes with telling state secrets to the casual reporter. The war work accomplished by these men, who brought all their seasoned experience to bear on the cantonment problem deserves a better recompense than this.

The Work of Pond and Pond

AN APPRECIATION

By Ralph Adams Cram

ONE of the outstanding characteristics of Mr. I. K. Pond's work (amongst many that are equally distinguished) is the just balance he always preserves between historical precedent and essential modernism. Like all good architects—like all wise men whatever their line of thought and action—he knows that nothing real can be created that does not presume a certain and vital continuity of tradition; but, unlike many otherwise rational men, he sees very clearly that this tradition is not only valueless but actually poisonous if it stops there and is not made to serve the ends of a real contemporaneousness. He is an evolutionist, not a revolutionist, on the one hand, nor an archaeologist on the other.

Half the troubles of the world today are due to the fact that one moiety of society is trying to preserve dead things, industrialism, capitalism, secularized education, political democracy, etc., while the other is trying to enforce wild theories and practices, produced by some process of parthenogenesis from the echoing brain-pans of funny people who proclaim that "all history is bunk" and the doctrines of continuity of life and the vitality of tradition no more than a monkey wrench thrown into the whirring wheels of "progress." These are they that unloose on an astonished world the figments of Bolshevism, "new" art of all kinds, philosophies and religions that arise out of nothingness, and after an inconclusive career return to the point of departure.

In architecture, as in life, the valuable things are indestructible continuities that ever absorb new life from new conditions and express themselves in new forms that are yet instinct with duration. In architecture, for example, Gothic grew out of Norman and Romanesque, these out of Lombard, this out of the Byzantine art of the East and West Empires, and this in its turn from the mingling of Greek, Roman and Oriental traditions. Each was, in its final achievement, separate and distinct from all others, and yet there were not many styles but one style, if we consider only the underlying principles, immutable and indestructible, not only in the past but today and forever. The poor fools that try to "invent" a new style, a new philosophy, a new social theory, a new religion, are, as their forbears of old, striving to make bricks without straw.

Mr. Pond's building, illustrated in this issue, is a good example of this grave wisdom based on a sound philosophy that marks all his work. At first glance one might say that it was "Tudor" of sorts, with its many gables, its mullioned and transomed windows, its severe tower-mass, its varied composition and beautifully considered silhouettes. So it should be, for this is of the genre and the genealogy of our higher education. Looking closer, however, one fails to find one element specifically Tudor, or even English, or indeed Mediaeval or Early Renaissance in its ornament, its details or its component parts. Like all good architecture, it grows naturally out of its function and a masterly and practical assemblage of its component parts. It is no paper architecture, but beautiful building developing from within out; you would know it for what it is without being told. As for its ornament, its sparse decoration, its spots of focus, its mouldings, its fittings, well—what are they? Certainly no more "historic" than was the acanthus, the egg and dart, the ball-flower, the cusped tracery or the crocket when each of these first appeared. These delicate and decorative forms, so pure in line, so satisfying in their light and shade, so essentially new (where newness should be), all have their psychological import, even their philosophical significance, if you like, but for my own part I am content with their grave beauty and their austere placing.

I have sometimes wondered what they really mean, these shallow, retreating planes, these delicate and sweeping curves, these angles set with interlocked flower calyxes and dentil courses accented like crisp music. On the whole I am not sure either that I want to know, or that it matters. Who shall read into old history and ferret the mind of the man who cut the first egg and dart or the first Greek fret? That these, and Mr. Pond's equal devices, are grateful to the eye and sufficient to the mind, is enough.

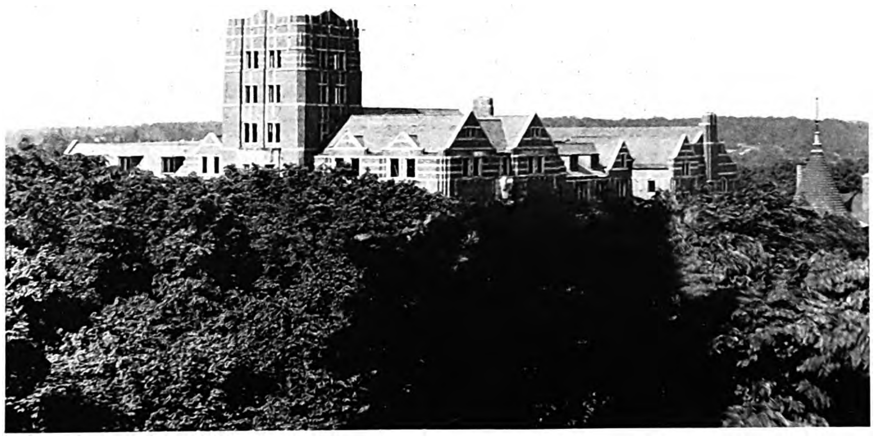
There is a time for aesthetic opulence, for the almost (yes, quite) riotousness of imagination urged on by intolerable joy in life—or even, and sometimes, by intolerable sadness; witness the flamboyant Gothic of France and Flanders, the wild and passionate Renaissance (the most wonderful in the world) of all Spain. There is also a time for the gravity of restraint, the self-denial of an austere but kindly asceticism. The first field is not for Mr. Pond, nor indeed for any well-regulated man today; we lack the underlying faith and discipline that in other times have made it harmless and even beneficial for society and even for the artist. It is in the second field of noble self-control, conscious self-respect, that we can function favourably in this strange day and generation, and it is here that Mr. Pond stands master.

The Communal Factor in University Education

A DESCRIPTION OF THE UNIVERSITY OF MICHIGAN UNION

Pond and Pond, Architects

By IRVING K. POND, F. A. I. A.

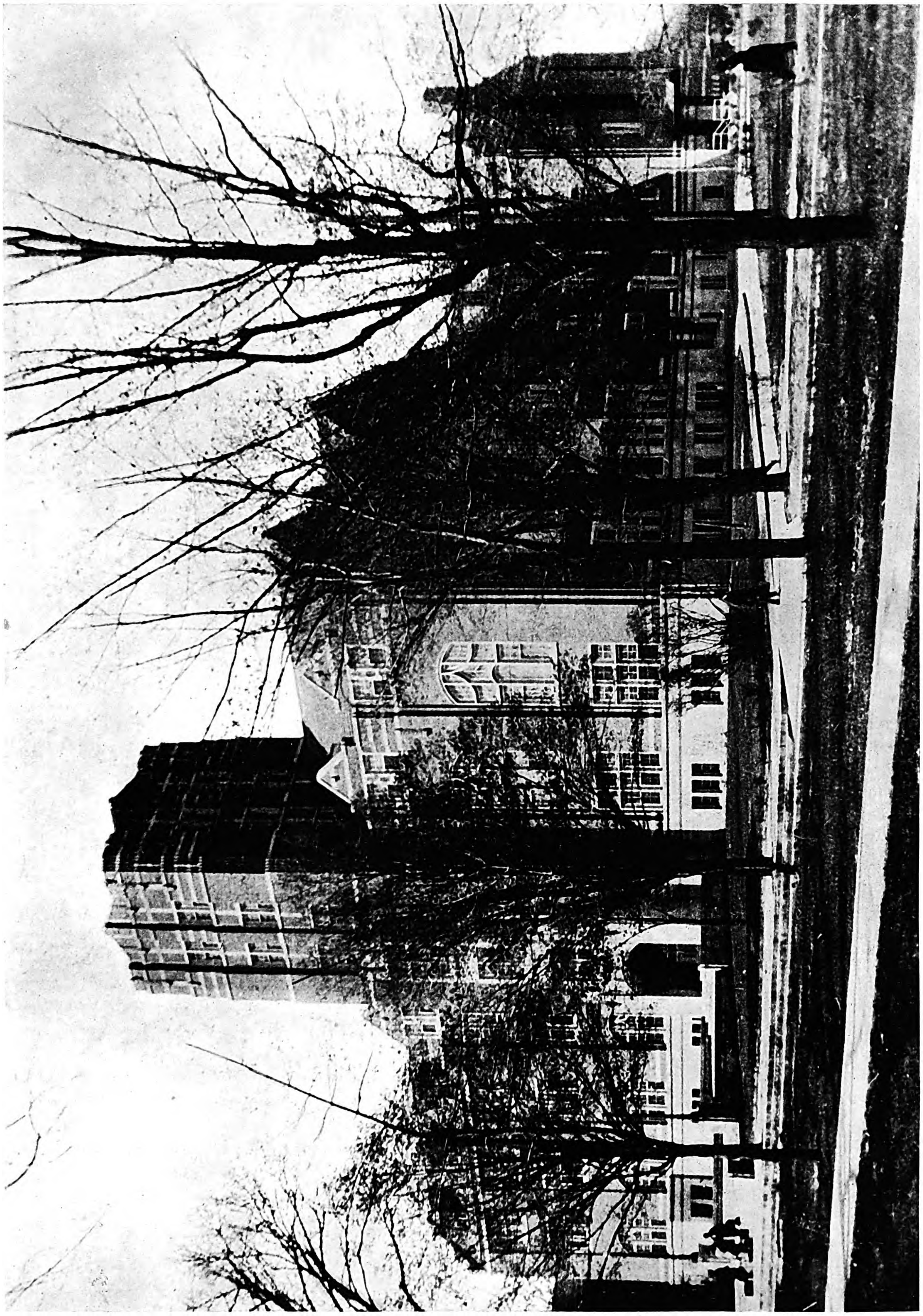


VIEW OF THE MICHIGAN UNION TAKEN OVER THE TREE-TOPS FROM THE MUSEUM BUILDING, DURING CONSTRUCTION

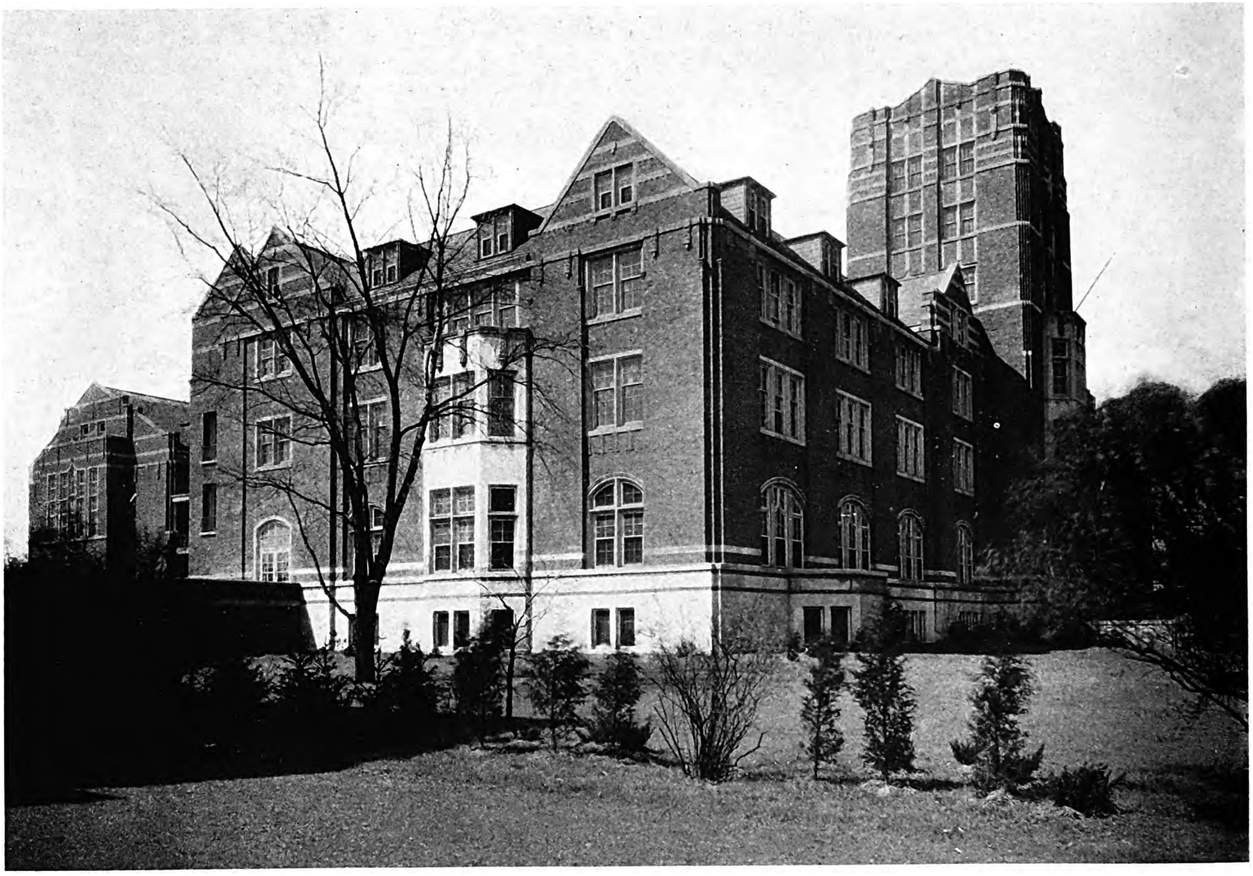
THE Michigan Union is a democratic Idea which found lodgment in the minds of "Michigan men everywhere." It synchronized in the minds of Michigan men everywhere, after the manner of democratic ideas, which, wherever the seed may originate, will fructify in the mind of the mass. It was but natural that this idea should have its inception in the minds of alumni on the ground and in close contact with the student body; in men who were points of contact between the great body out in the world at large and the local body; men who where keenly alive to the needs and desires of the student body, particularly as affecting similar needs and desires on the part of the great alumni body. The need and the desire were manifest. It took a leader to define that need and minister to that desire. The idea having been made definite, the spirit having been made flesh in the corporate body, the Union was given its name. But the body needed a local habitation as well as a name. At this stage the services of the firm of Pond and Pond, Architects, were sought, chiefly because its members held and had formulated a distinct idea of democratic art and had given it expression in numerous buildings devoted to community and social service; such as Hull House, the Chicago Commons, the City Club of Chicago, and various schools and academies.

In design the building is an attempted realization in the concrete forms of art, of the scholastic phase of our broad and altruistically democratic idealism. In the first place, the style chosen might, if it were deemed necessary, be defended on the ground of its close relationship to the great democratic or Communal art of the Middle Ages. Basically the style is "English Collegiate" of the Gothic type, though in all its forms and details it is a thoroughly modern American expression, symbolic of the life of the American university rather than that of the English college. Not only are these forms symbolic of the American university, but also they symbolize the American community of which the university is a part—a glorified part and not a separate entity. The intimacy and freedom of the type appealed to the architects and to the building committee as against the formal and artificial dignity which finds itself so consistently garbed in the cut and dried forms of the pseudo-classic or the Renaissance, to which it was felt, in certain quarters, that the architects should have given heed.

The committee wisely declined to send the living spirit of the alumni of Michigan stalking down into the future clad in the cerements of a sham aristocracy. Rightly interpreted, a building of the classic or horizontal type signifies completion; a self-satisfied, not to say self-centered conclusion. Life in the American community, in the American university, is not completed; it is in a state of flux, it is ever growing and developing; and this condition must be recognized and expressed in any form of art which would seek to interpret a democratic society. And so, what strikes us first on viewing this home of the Union is its upward movement, its self-assertive defiance of finality, its uncrushed aspiration, its inherent unity; and all this in spite of the boldness of the masses—bold almost to heaviness—and the rhythmic movement of horizontality, expressive of self-control and intellectual restraint. There is no feature which dominates, as a dome may be said to dominate. Such a feature, such domination would not be democratic. There is the expression of leadership; there is the indication that even in a democracy individuals may differ in size of body, in largeness of



THE UNIVERSITY OF MICHIGAN UNION, ANN ARBOR, MICHIGAN :: :: :: :: :: ::
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VIEW FROM THE SOUTHEAST



VIEW FROM THE SOUTHWEST

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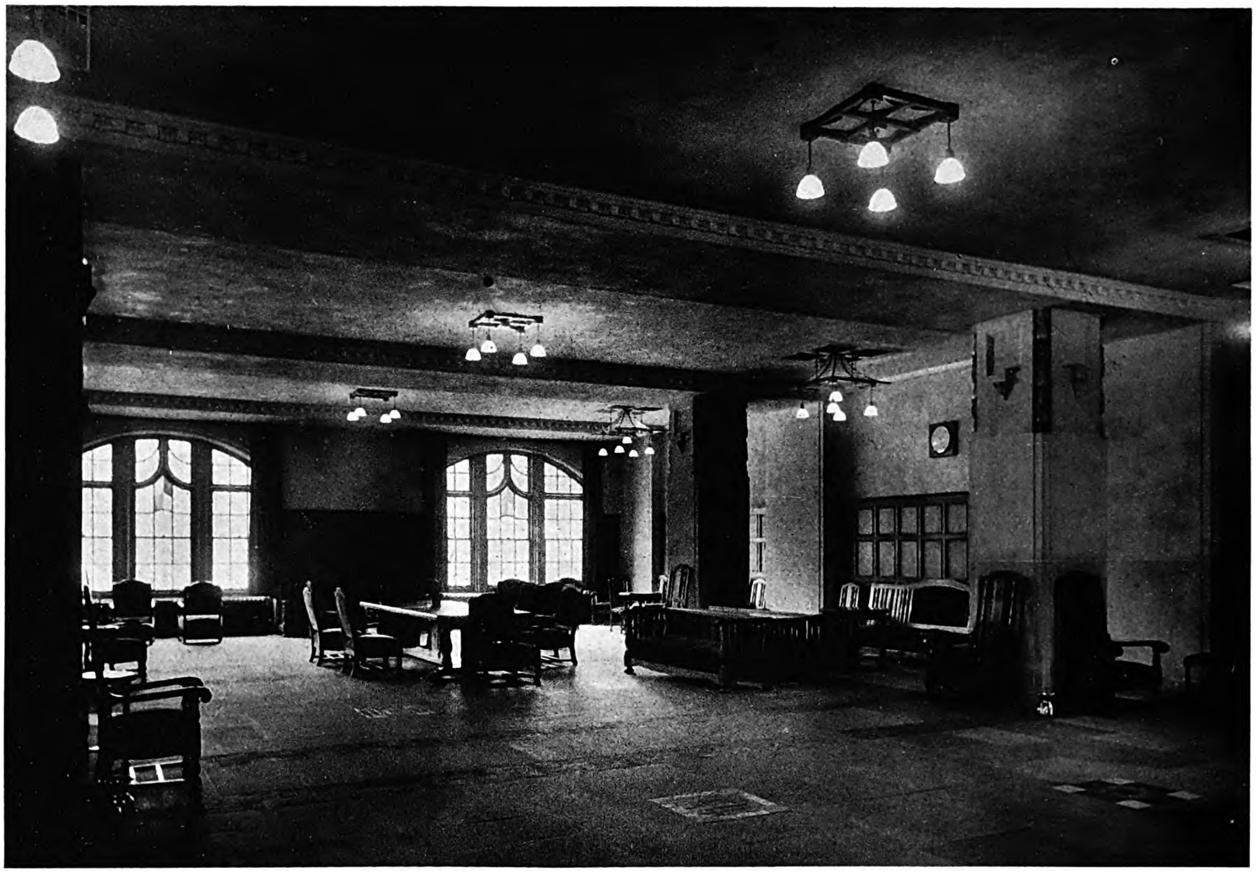
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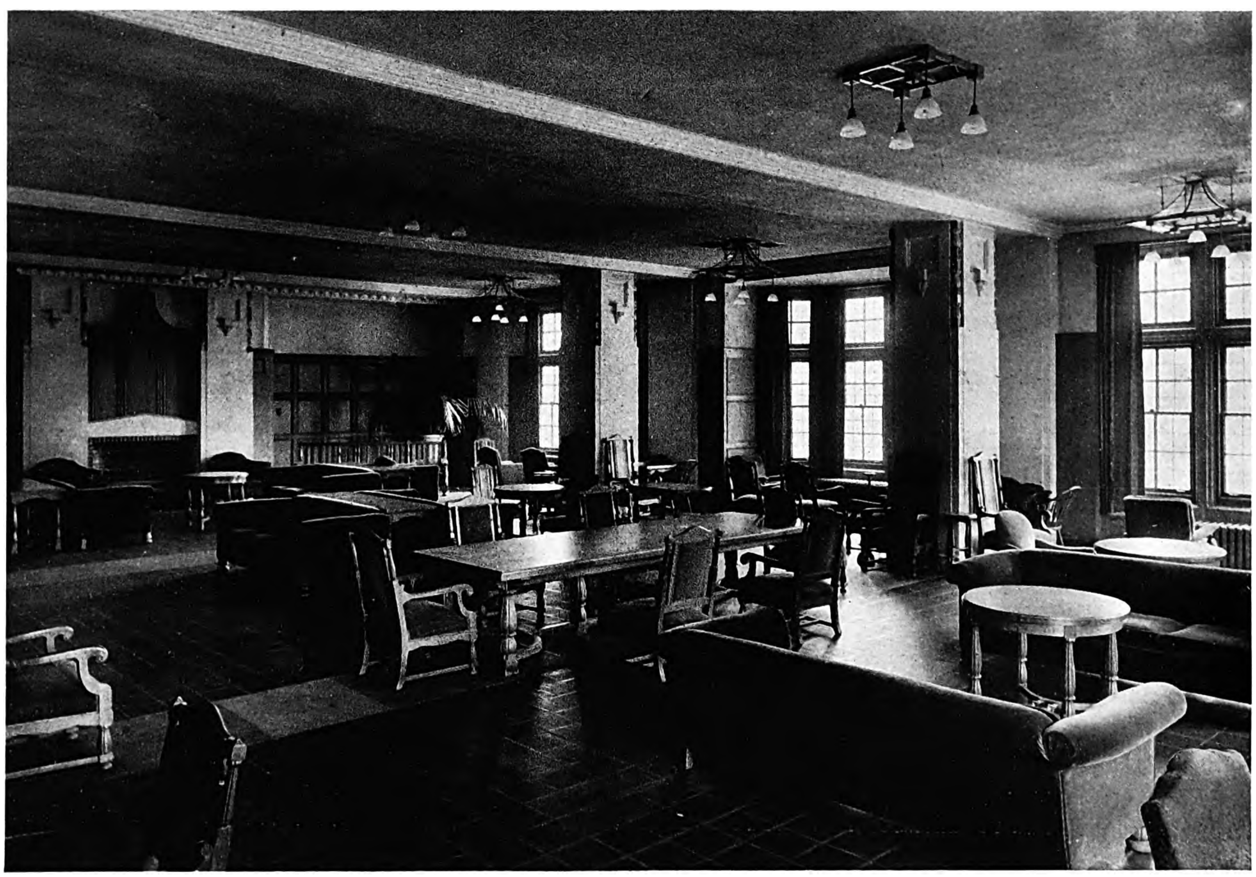
HALL, LOOKING TOWARD MAIN ENTRANCE



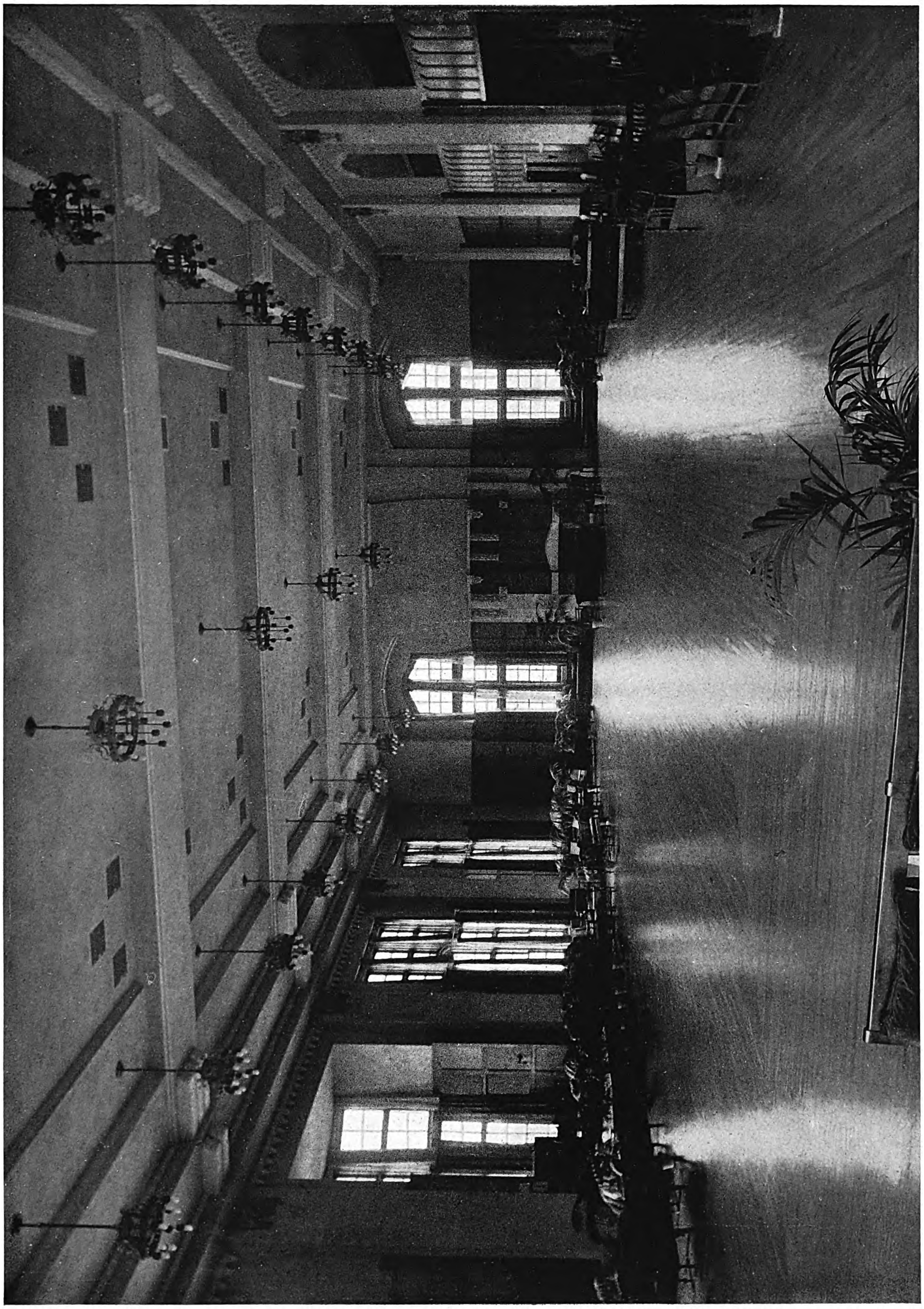
VISTA THROUGH HALL AND CORRIDOR FROM MAIN ENTRANCE
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THE CONCOURSE



THE LOUNGE
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THE ASSEMBLY HALL LOOKING NORTH
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THE ASSEMBLY HALL LOOKING SOUTH
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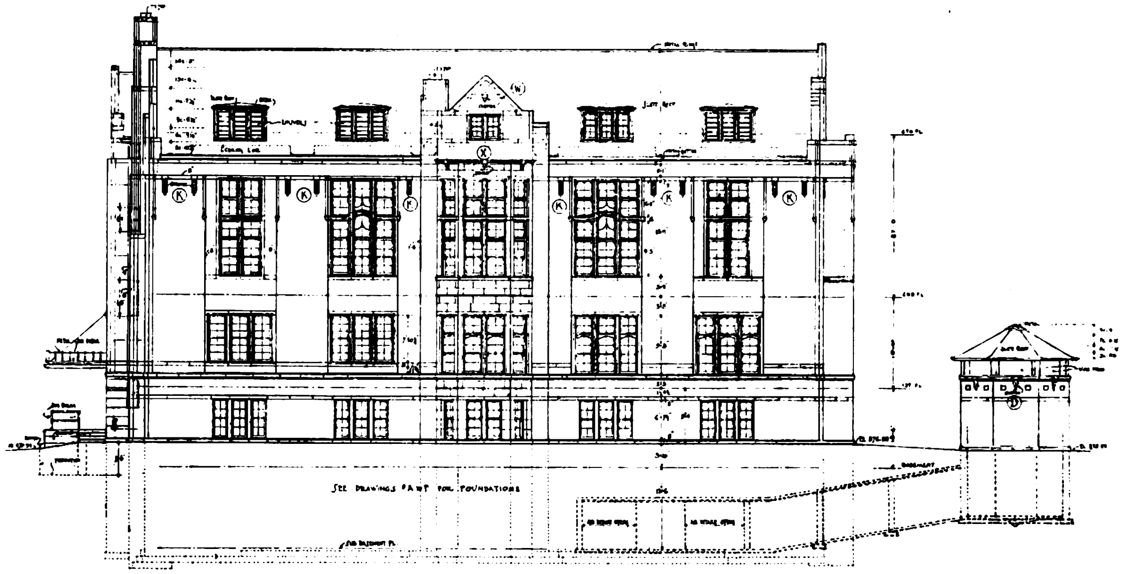
THE MAIN DINING ROOM



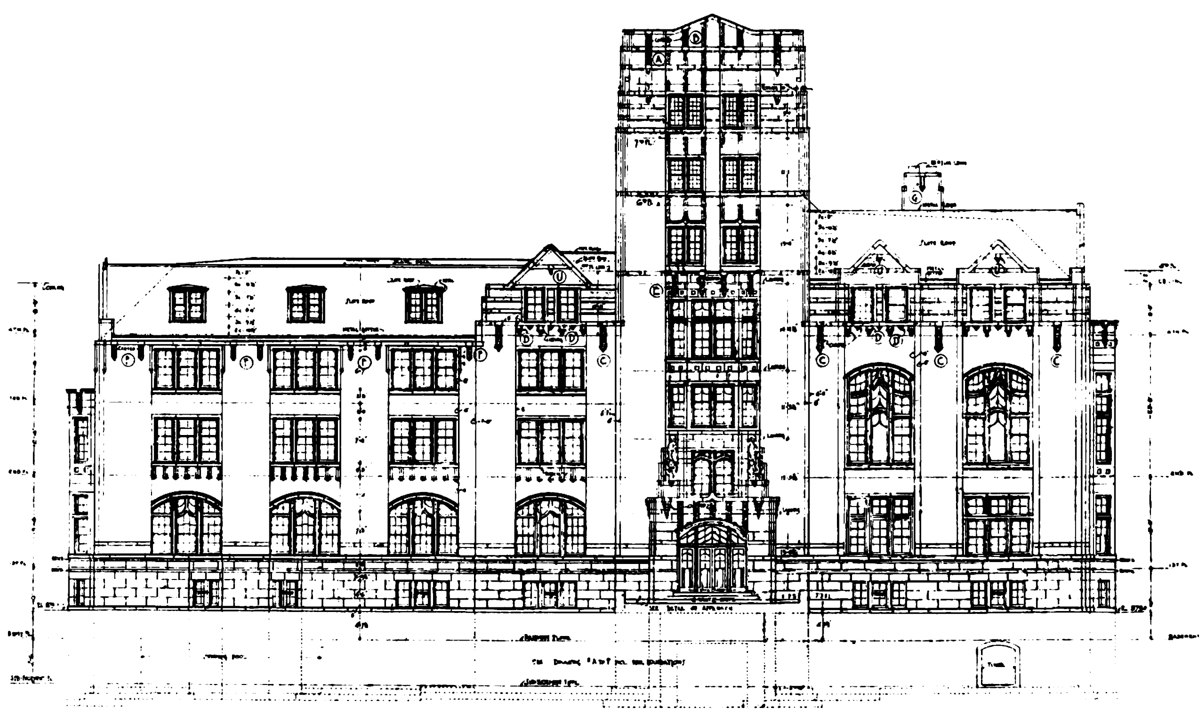
THE TAP ROOM

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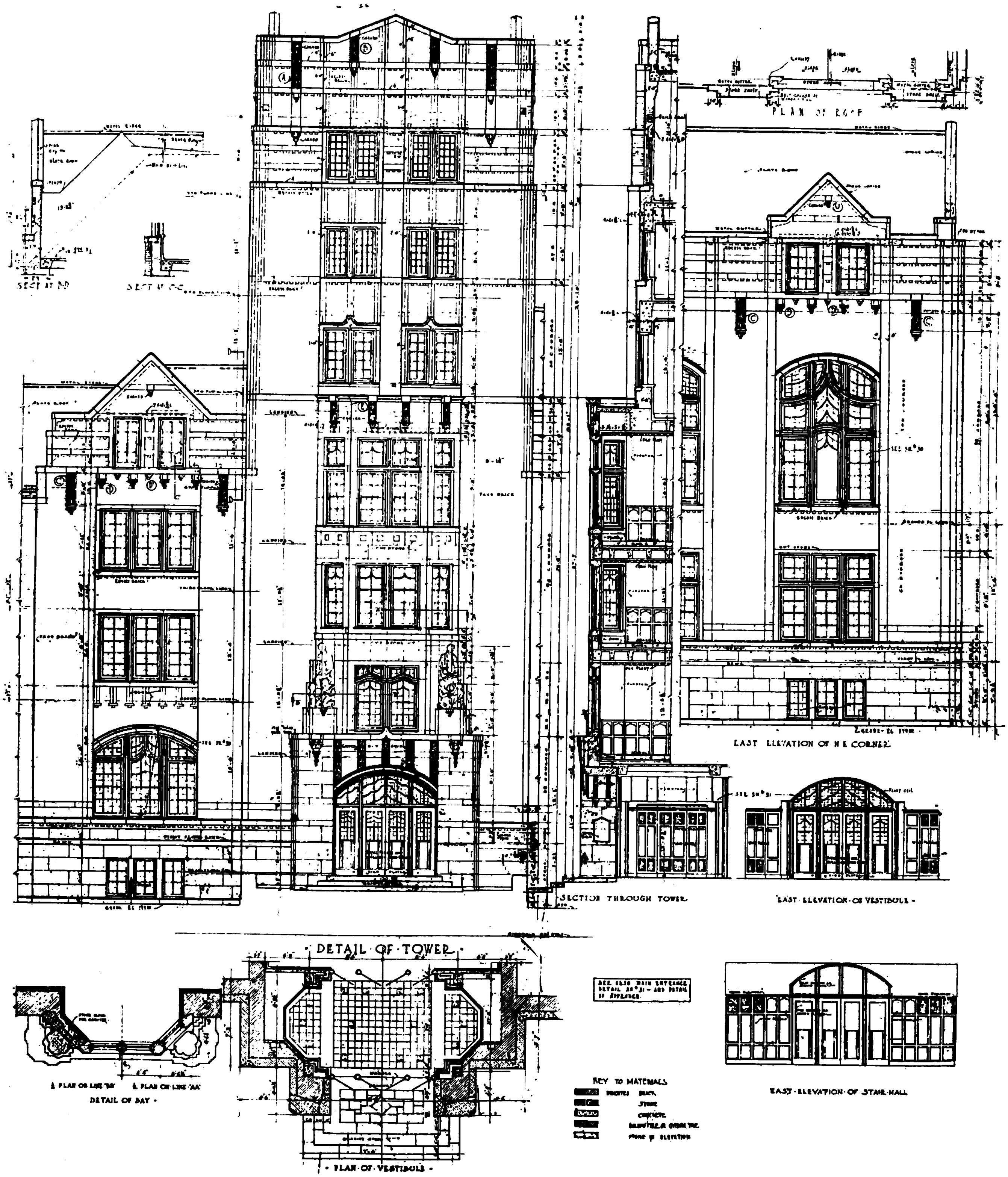


WEST ELEVATION



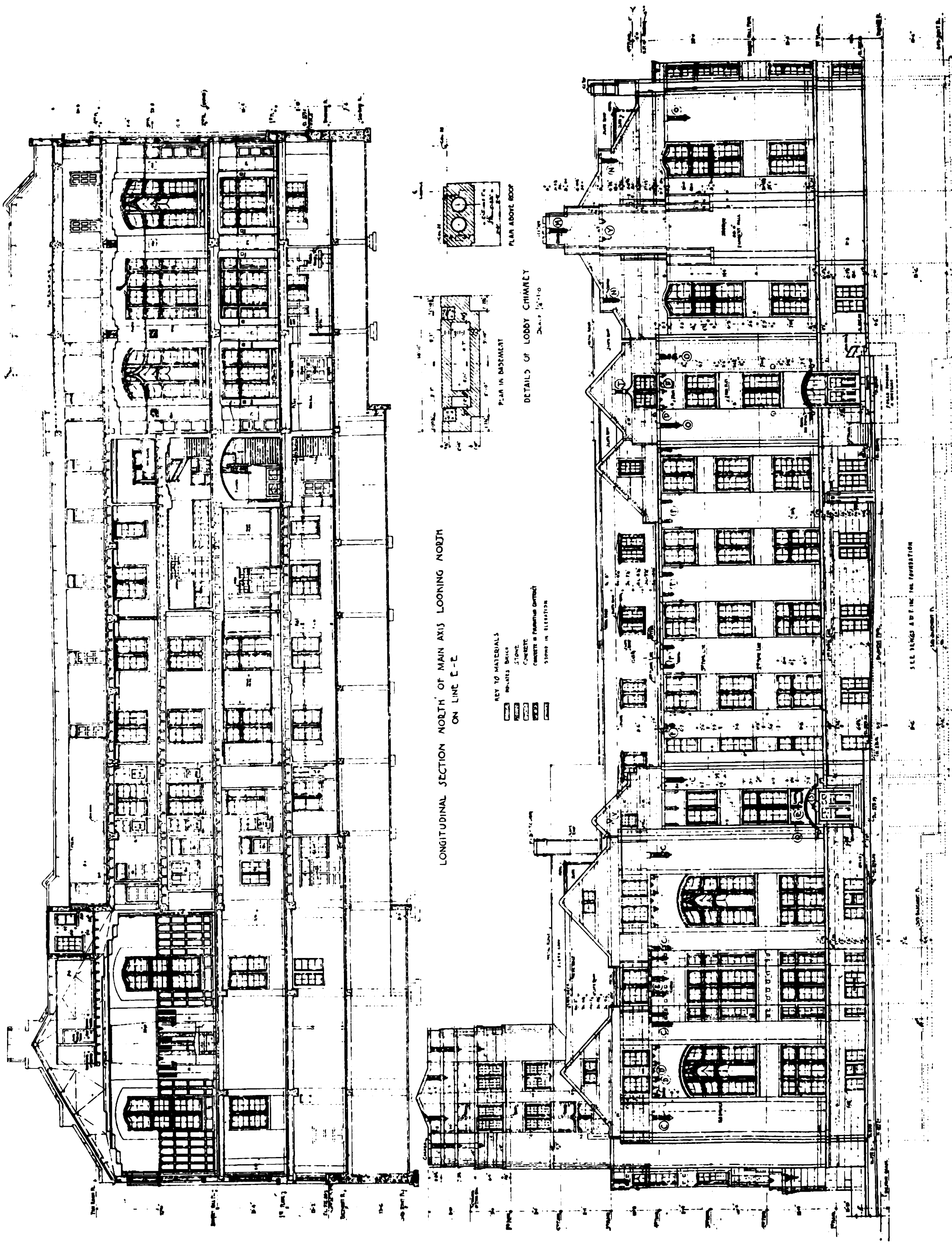
EAST ELEVATION

DETAIL OF ENTRANCE FRONT AND WEST ELEVATION
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(Reproduced at one-fourth original size)

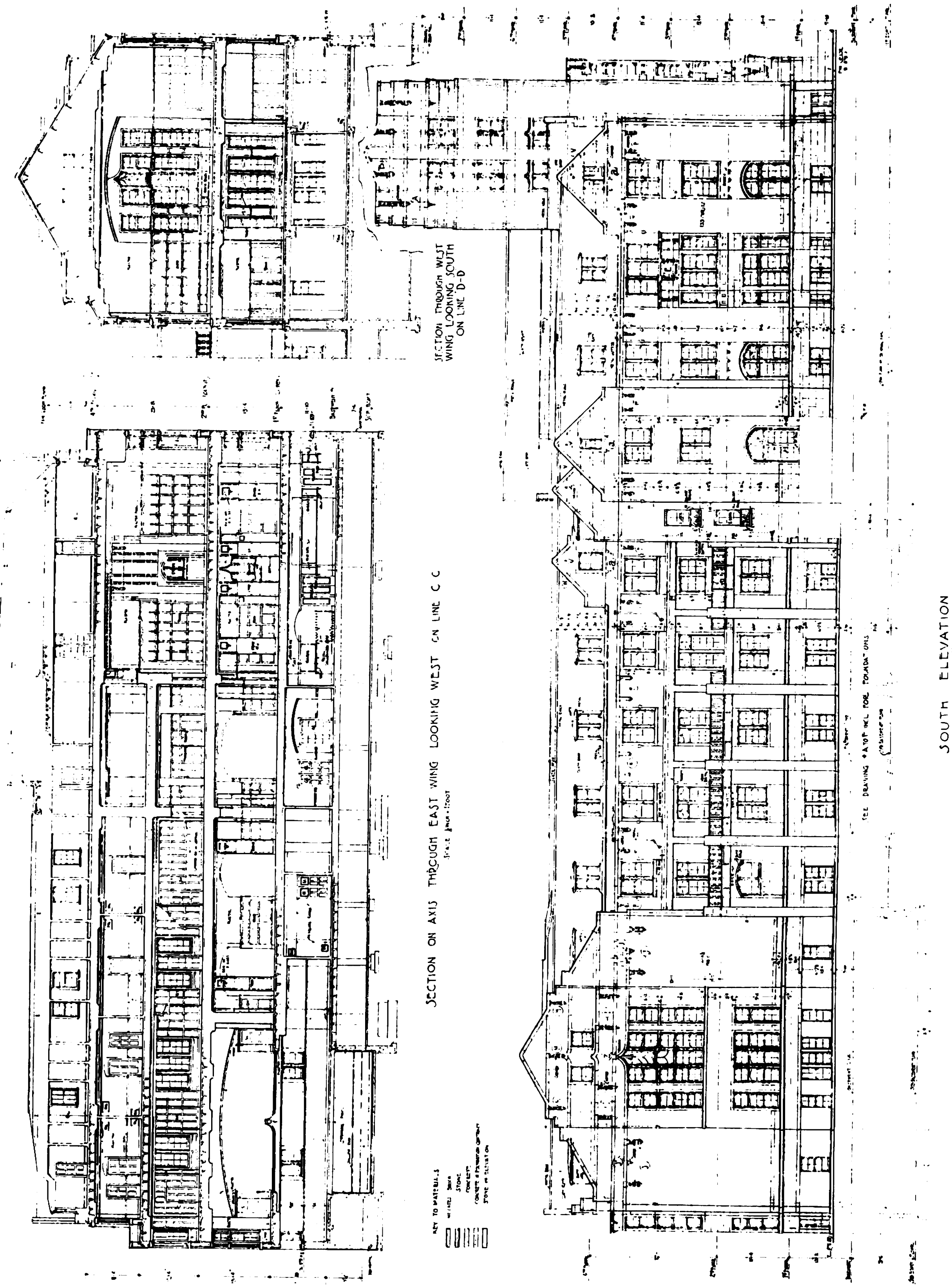


DETAILS OF TOWER AND FRONT

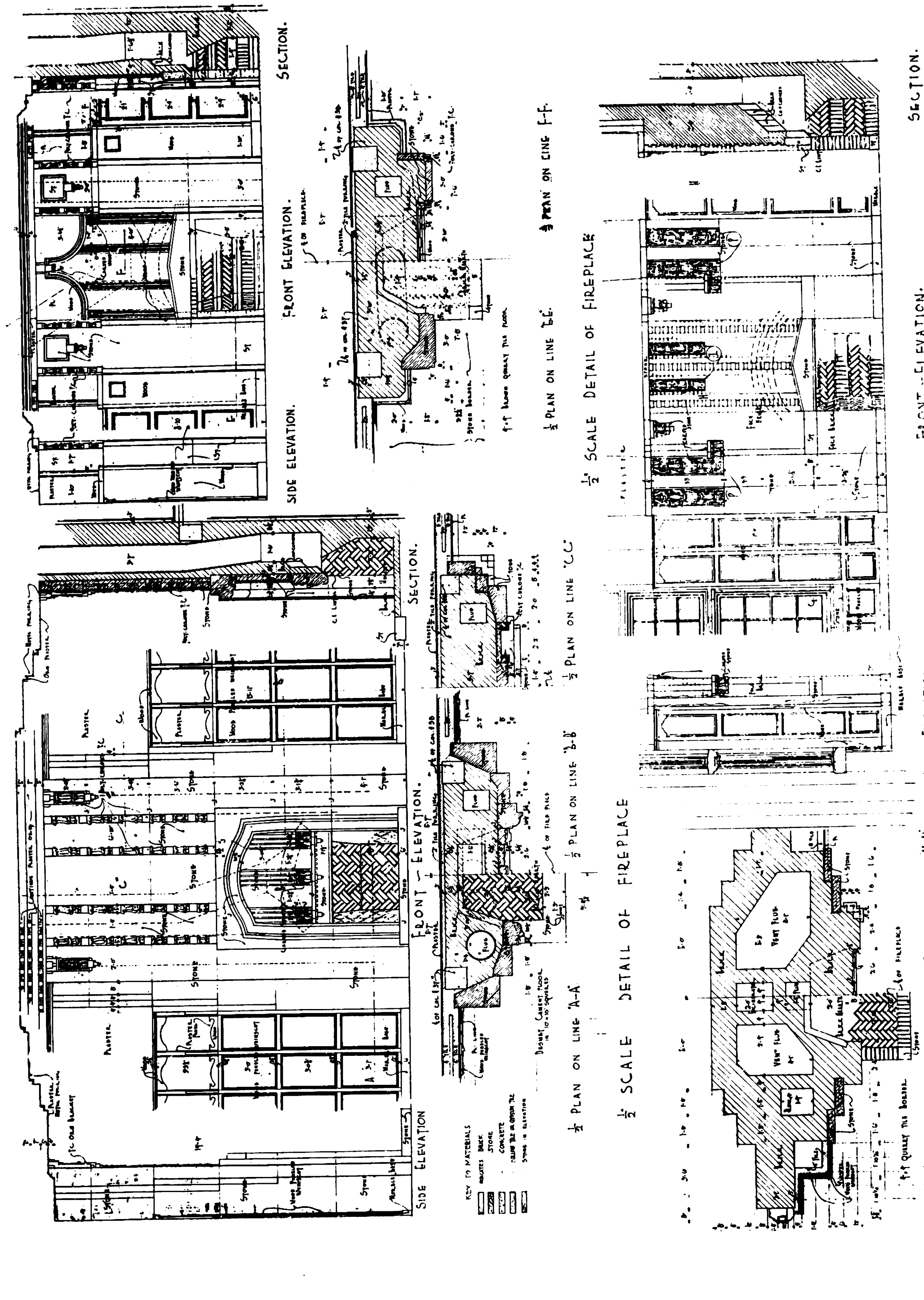
THE UNIVERSITY OF MICHIGAN UNION, ANN ARBOR, MICHIGAN
POND AND POND, ARCHITECTS :: :: :: :: :: :: ::
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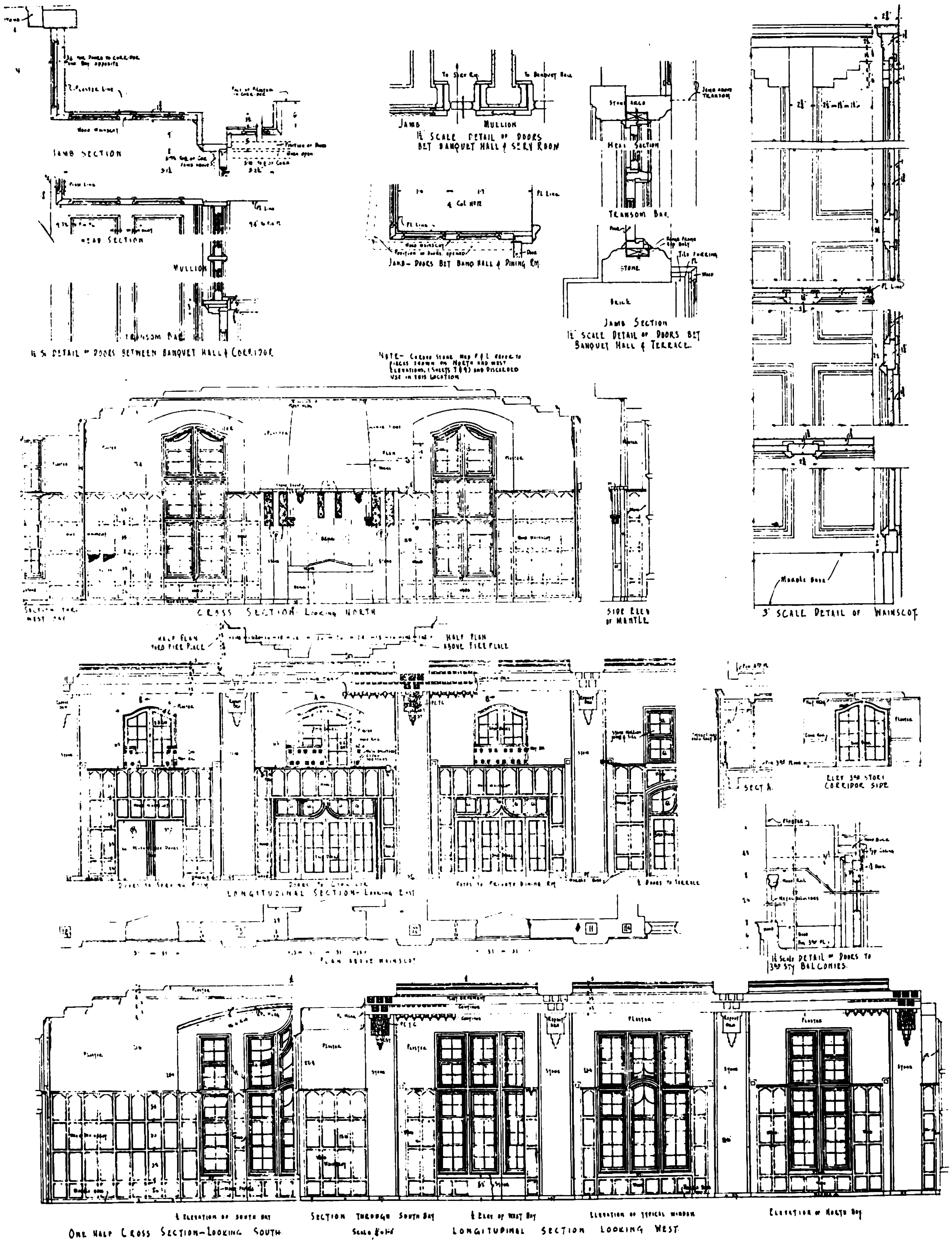
SECTION AND ELEVATION OF NORTH FRONT
THE UNIVERSITY OF MICHIGAN UNION, ANN ARBOR, MICHIGAN
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SECTIONS AND ELEVATION OF SOUTH FRONT
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DETAIL OF FIREPLACES
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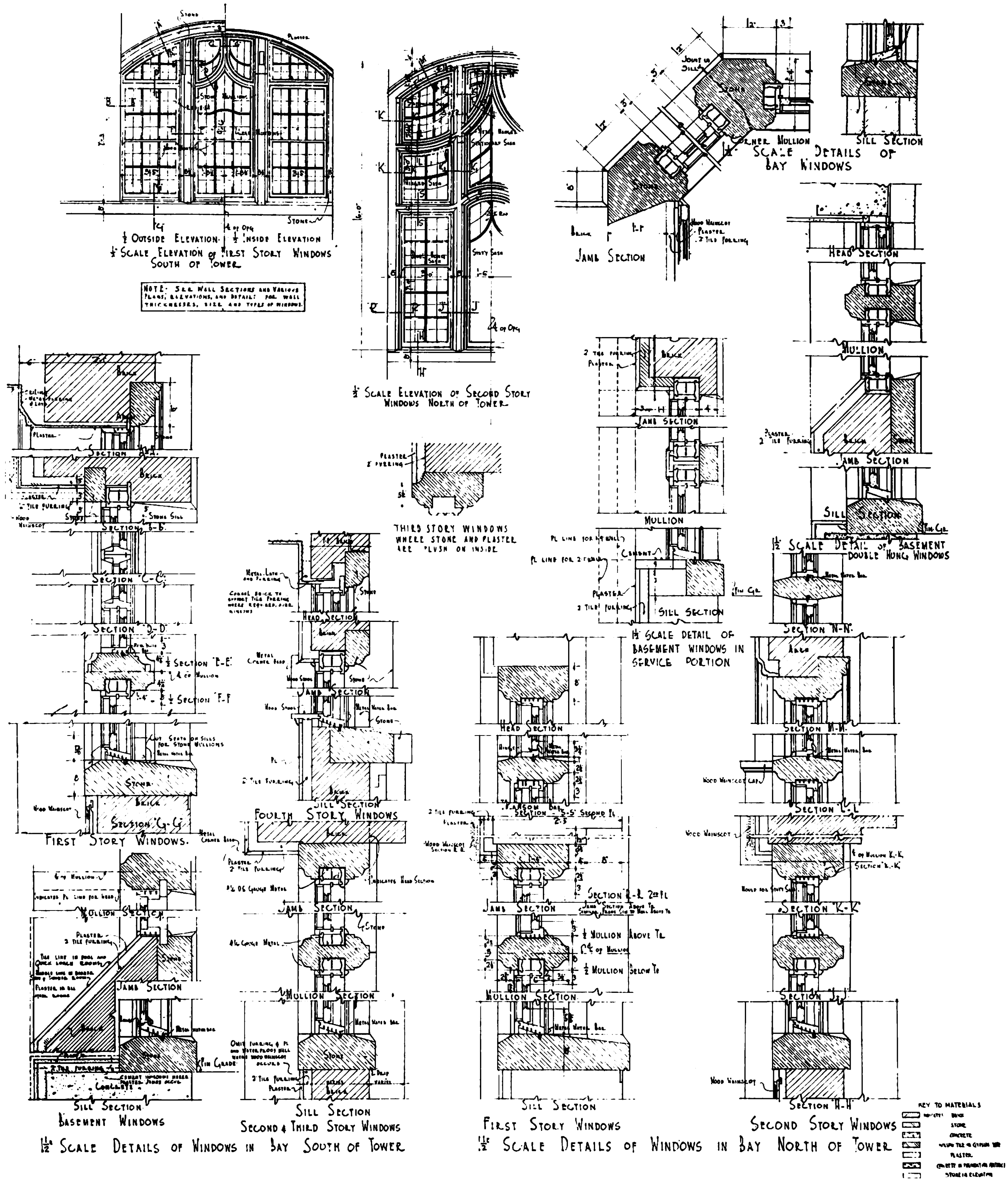


DETAILS OF ASSEMBLY HALL

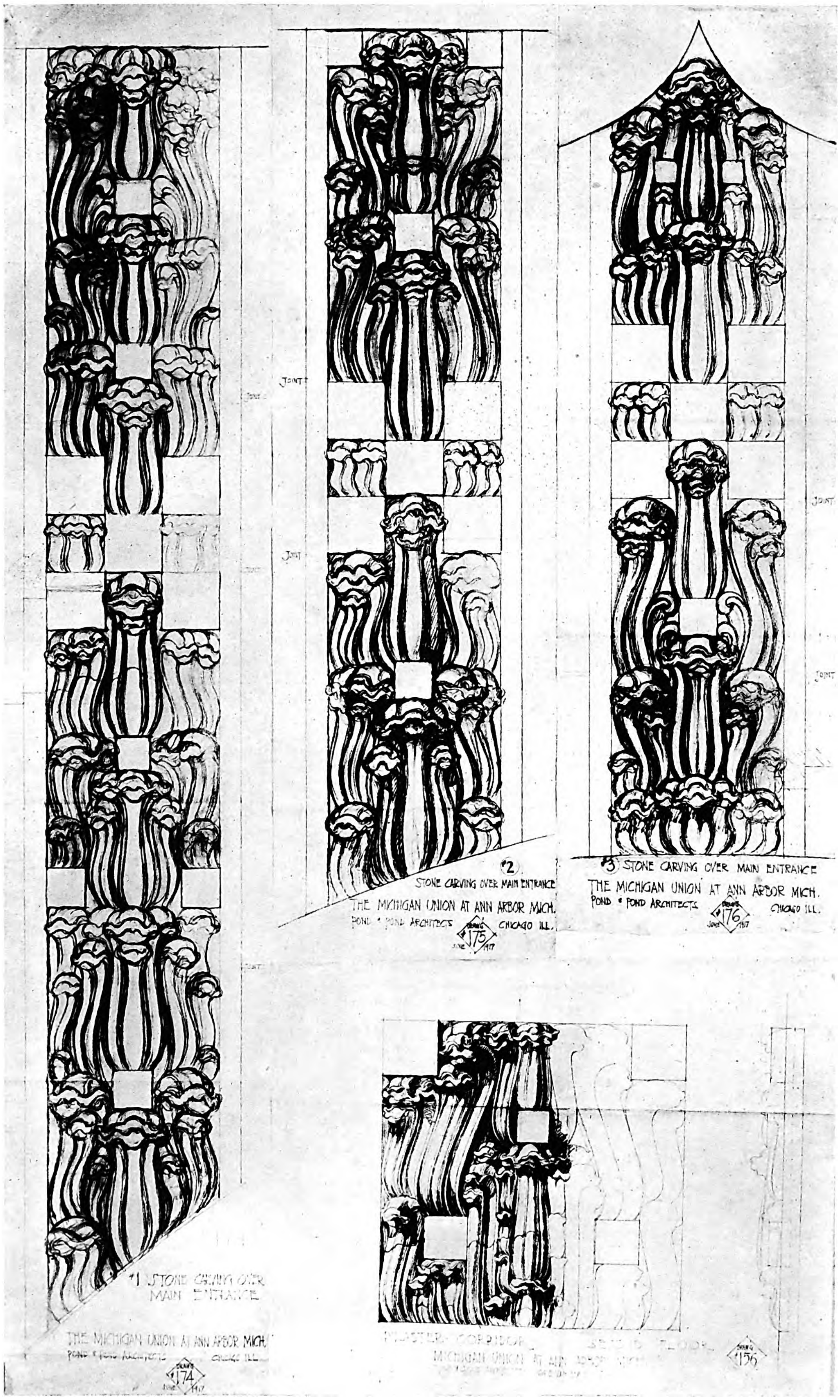
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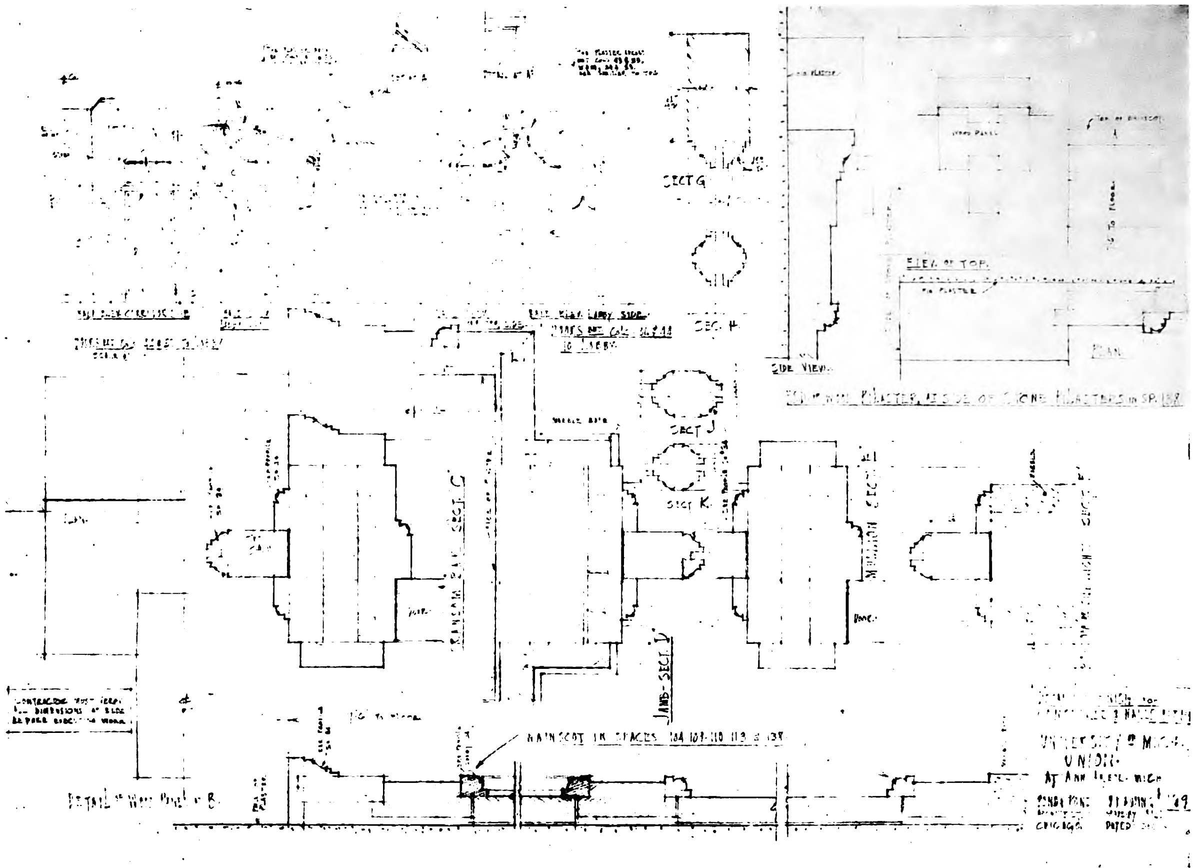
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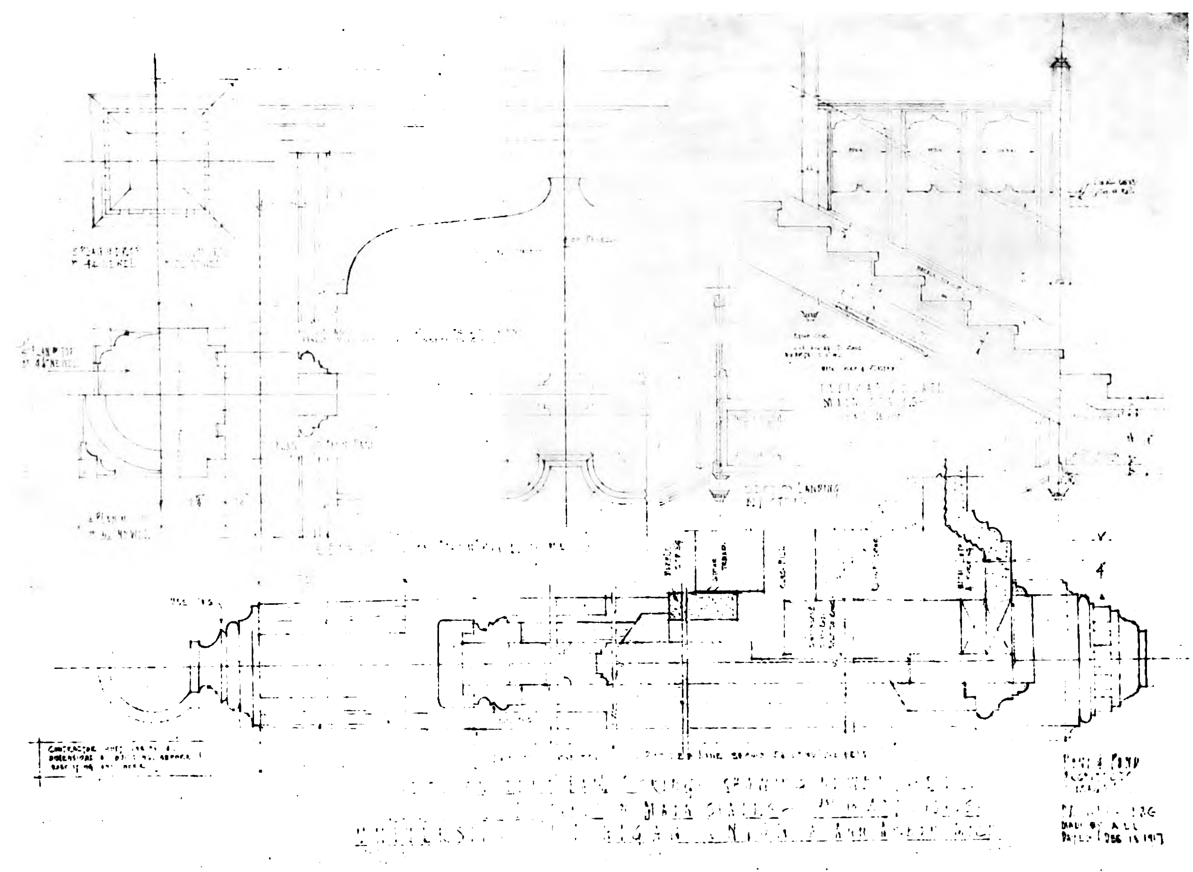
DETAILS OF VARIOUS WINDOWS
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POND AND POND, ARCHITECTS :: :: :: :: :: :: :: ::
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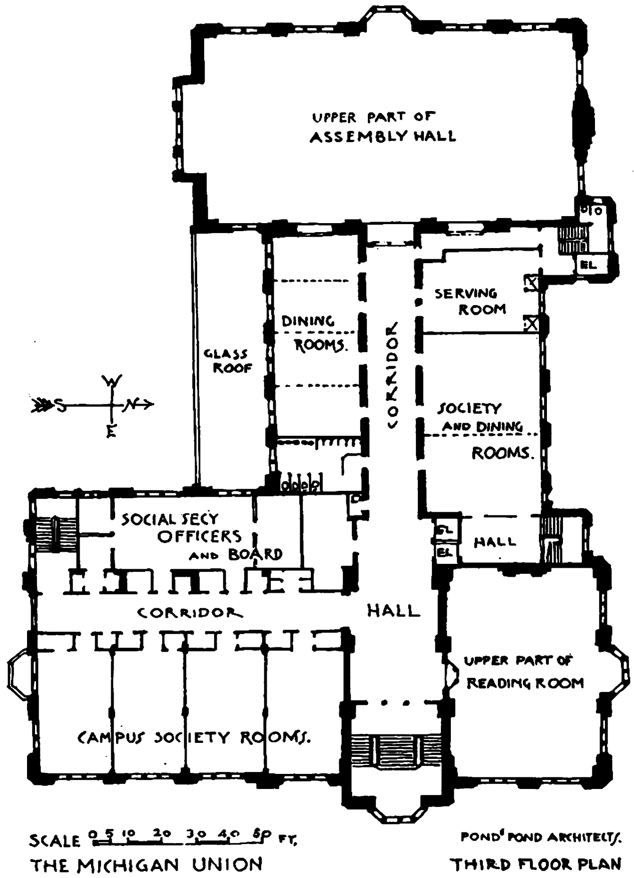
STONE CARVING AT ENTRANCE AND INTERIOR POLYCHROME FAIENCE, REPRODUCED FROM FULL-SIZED DRAWINGS CHARCOAL :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: ::
THE UNIVERSITY OF MICHIGAN UNION, ANN ARBOR, MICHIGAN
POND AND POND, ARCHITECTS :: :: :: :: :: :: ::



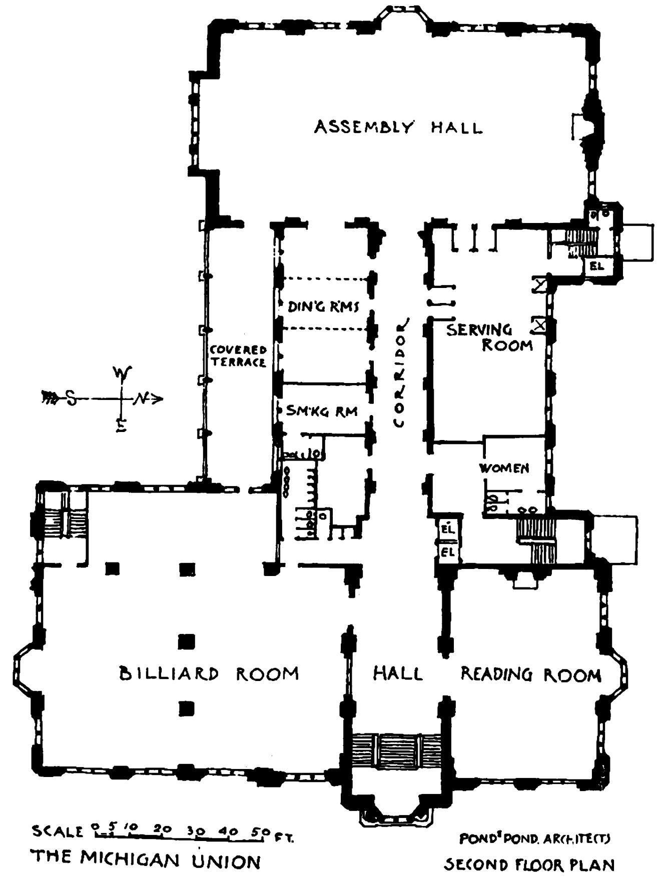
DETAIL OF DOORS BETWEEN HALL AND LOUNGE



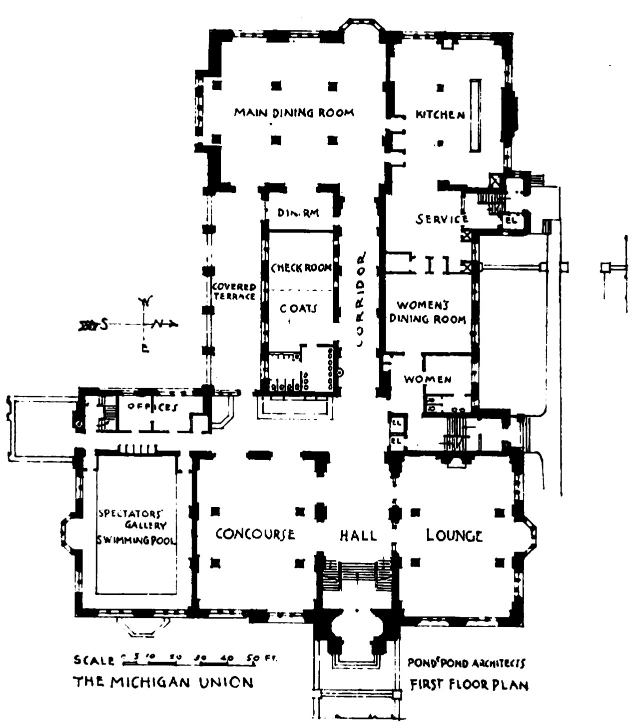
DETAILS OF MAIN STAIRWAY
THE UNIVERSITY OF MICHIGAN UNION, ANN ARBOR, MICHIGAN
POND AND POND, ARCHITECTS :: :: :: :: :: :: ::



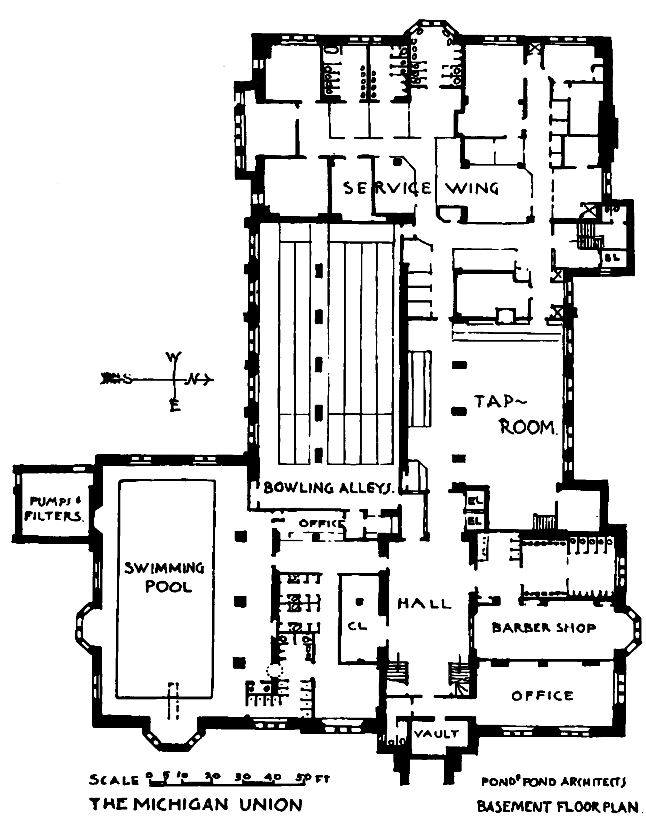
THIRD FLOOR



SECOND FLOOR



FIRST FLOOR

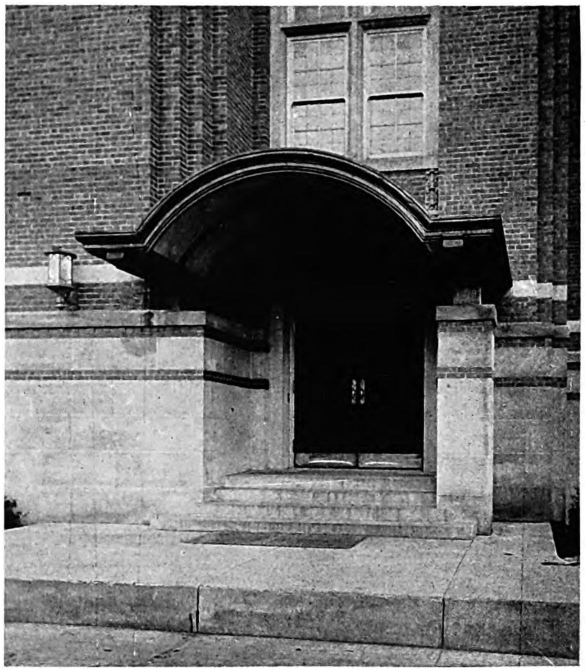


BASEMENT FLOOR

FLOOR PLANS
THE UNIVERSITY OF MICHIGAN UNION, ANN ARBOR, MICHIGAN
POND AND POND, ARCHITECTS :: :: :: :: :: :: ::

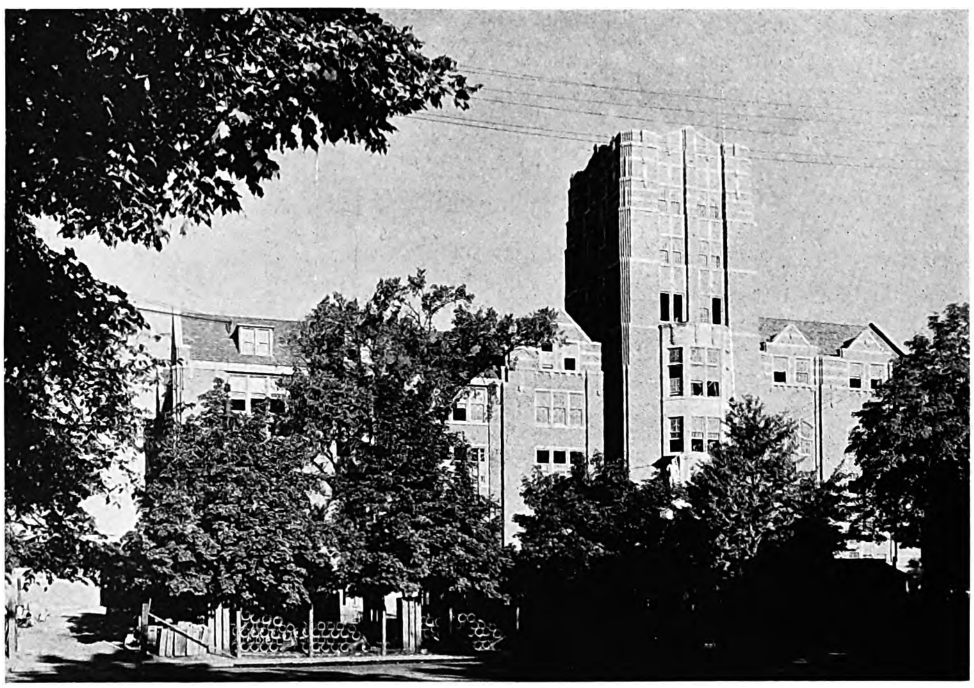
heart, in breadth of intellect, even in degree of physical comeliness.

This idea of leadership is exemplified in the tower, which does not dominate, even in a physical sense, but which leads all other lines and masses into unity of purpose, into a full and harmonious relationship with itself and with each other. The pyramidal expression of resistance to time and the elements, of serene indifference to external assault, especially in the spiritual sense, of the unity of purpose and ideal, which the Greeks expressed in their temples by inclining the axes of the columns inward so that they meet at a point high above the earth; which the Mediaeval builder expressed in receding buttresses and pointed roofs and arches; all this, culminating in the tower, has been imparted in this design by the simple expedient of setting back the exterior faces as the walls decrease in thickness, and of modeling the corners by a logical and structural handling of the masonry. There are no applied architectural features in, on, or about the building; everything which ministers to the effect sought to be produced is inherently a part of the structure. Piers and pilasters will be seen in the interior, but always enforcing the elements of the real structure. That these pilasters and these piers, external or internal, may perform their structural function and at the same time permit freedom of plan and design, they are never crowned with the conventional capital, nor is the conventional entablature ever superimposed upon them. Such features imply a proportioning of parts which would be fatal to the development of the plan required by the uses of this building.

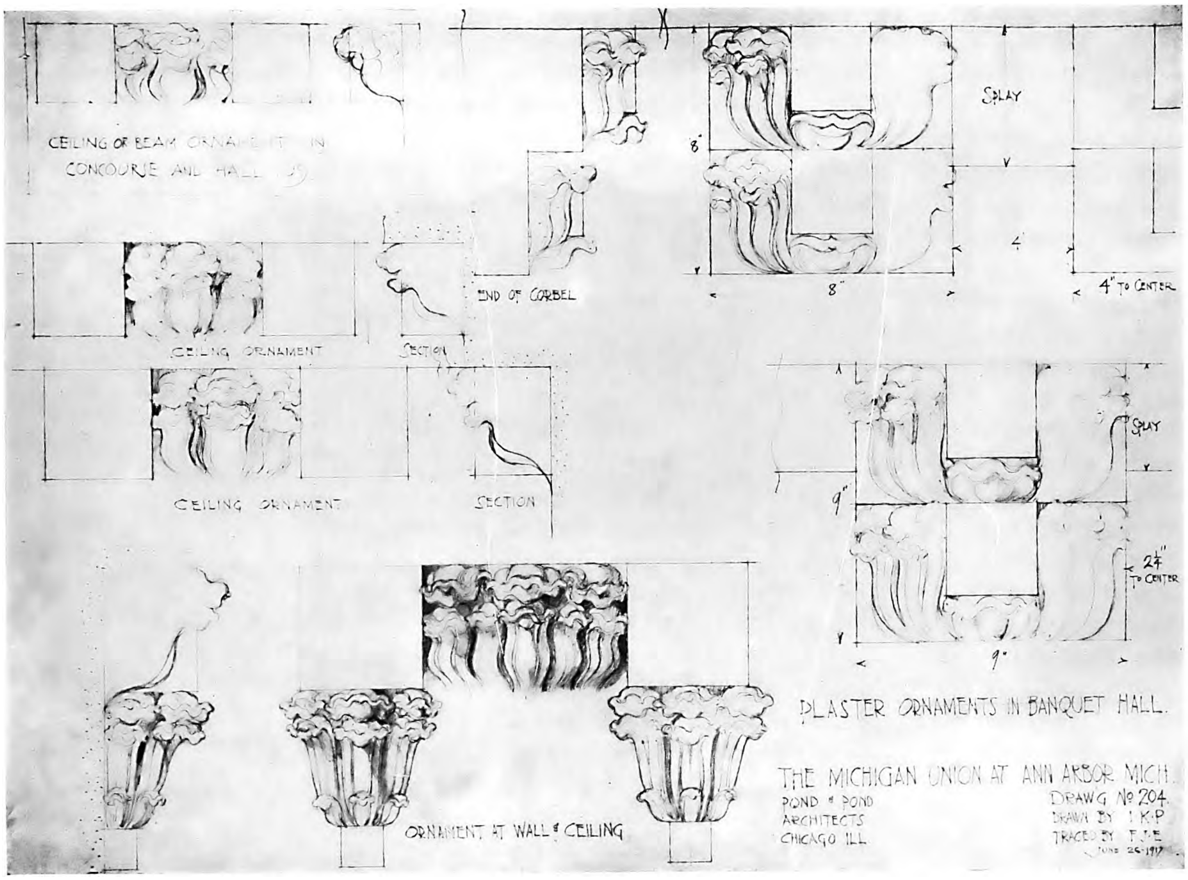


THE NORTH ENTRANCE USED CHIEFLY AS AN AUTOMOBILE ENTRANCE FOR THE PUBLIC

But that there may not be absolute barrenness, that there may not be a lack of such structural symbolism as the aesthetic sense demands, such, indeed, as is provided by conventional capitals, bases, and consoles properly employed, the structural forces inherent and always active in walls and piers are symbolized and dramatized by the carved ornaments of stone upon the exterior and the stone and plaster ornaments and colored faience of the interior. This ornament is a study in the interpretation of democratic principles and ideals in terms of structural symbolism. The Greek capital interpreted the individual; this ornament seeks to interpret society as well. The forces are working together in sympathy and harmony with a resultant unity. Here one force develops its character against the determining factor of its existence—a fixed extraneous fact. Here another force develops through contact with its neighbor or neighbors. Here another force has overcome an obstacle and has developed strength and poise from the encounter, and is thus better prepared for the supreme test when it enters upon the final conflict from which it is to emerge in



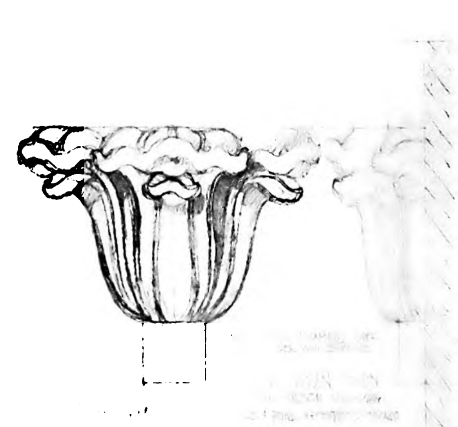
AN EARLY MORNING VIEW OF THE UNIVERSITY OF MICHIGAN UNION, TAKEN DURING CONSTRUCTION



DETAILS OF PLASTER ORNAMENT IN ASSEMBLY ROOM

the fulness of perfected character. The possibility of ultimate failure is not conceded. All of these forces —for these forms represent forces, abstract forces and not conventionalized foliage—all of these forces act, react, and interact in a society in which each individual has his part to play and in which he contributes toward the beautiful, the perfect whole.

This is the lesson which this ornament seeks to convey; the symbol of society which it attempts to set forth in terms of structural forces ideally functioning. Color assists in many instances to characterize the individual, to bring out more fully the individuality of the force operating. The prevailing tones in this particular building are yellow and blue, the university colors, and other colors are made to develop against these two. But, again, yellow and blue are called upon to develop character through resisting some force or forces of other and different complexions. There is room for all in a democracy of college, of civil, or of social life.

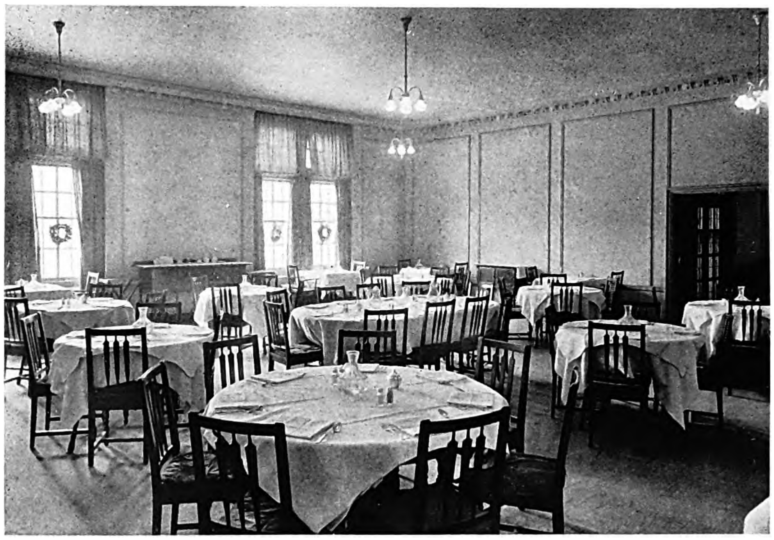


A DETAIL OF THE CARVED STONE AT THE ENTRANCE MADE FROM THE CHARCOAL DRAWINGS

All of the philosophy underlying the design of the "Union building" has been quite fully set forth in my little volume entitled "The Meaning of Architecture," published by Marshall Jones and Company, of Boston, and reviewed sympathetically by George W. Eggers in the pages of this magazine. (Western Architect, November, 1918), a book recommended to such as care, for cultural or other reasons, to dip deeper and more fully into this phase of art.

The Union Building is not in character and kind as the other buildings upon a college campus. The University Union, serving the alumni and the student bodies, is a very recent and fair flower in the evolution of popular education, especially of that system which bestows its benefits that the recipient, through education gained may better serve the community and the state. In the library building, for instance, are gathered the leaves of the tree of knowledge and they are bound and so disposed that one so inclined in handling them may partake of and taste the fruit of the

tree of that knowledge which comes from the garnered experience of generations. In the academic buildings learning is dispensed, where one so disposed may learn through precept and experiment. Again in the laboratories and the shops technical skill may be acquired.

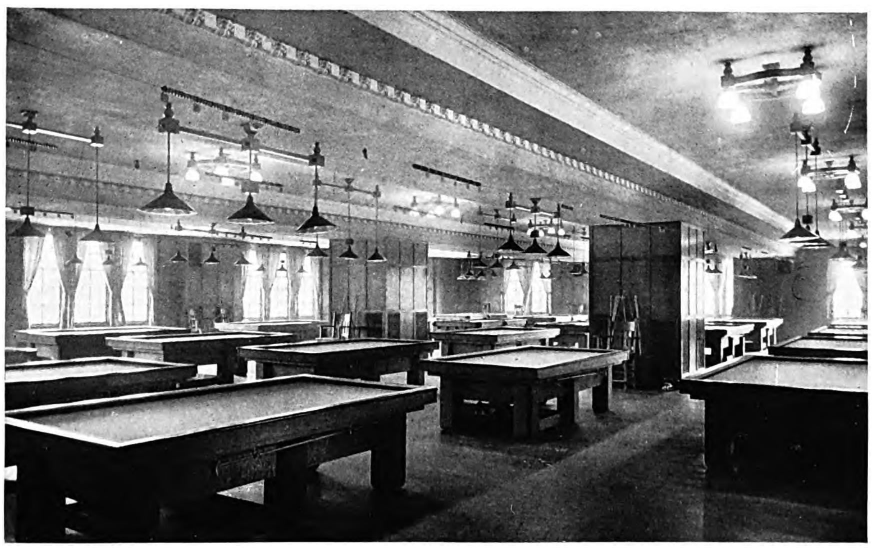


IN THE WOMEN'S DINING ROOM THE WALLS ARE GREY, INDISTINCTLY TONED IN YELLOW AND BLUE, THE PLASTER FRIEZE BEING TREATED IN A DELICATE POLYCHROME. THE TREATMENT OF THE GLASS IN THE WINDOWS PRODUCES THE EFFECT OF SOFT SUNSHINE IN THIS ROOM WITH ITS NORTHERN EXPOSURE.

Knowledge, learning and technical skill—these are the elements with which the older education was content to equip a man who was to go out into the world to develop himself in the service of his fellows. These were the mechanical elements which might make of a man an efficient machine when, through hard knocks, he had acquired wisdom.

To put the mentally developing student on the right road to wisdom, on the road to a right wisdom, the Union enters with all its varied equipment and all its rare forces. It provides social contacts, and opportunities for the exercise of initiative and for executive experience. It develops poise and mental balance, it gives opportunity for leadership; it makes for true community of thought and purpose of action; it makes its devotees wise — not wholly with a worldly wisdom, but with a spiritual wisdom. The Union Building, then, should stand bathed in an atmosphere of poise, of calm, of restrained spiritual emotionalism, of sincerity, of truth, of beauty. It should stand as a veritable temple to Hagia Sophia. To create that atmosphere in the building was the aim and ambition of its architects. That every soul that enters the portals of the building may be bathed in that atmosphere is the hope of all who have been instrumental in its inception and final realization. Knowledge, learning, technical skill may be imbibed in the Campus buildings; wisdom — a spiritual wisdom under the guidance of which alone can knowledge, learning and technical skill become potent and effective—will draw its inspiration and right incentive from the life and activities which the Union idea unfolds and which the Union Building houses and to which the building itself directly ministers.

In the material sense a building is only an inert pile of brick, steel and concrete; but in the higher sense it is instinct with a spirit which can quicken the life enacted within it and about it, or can deaden it and defeat its development. That potency lies within the inert mass of brick and steel and concrete. It has been the aim of the architects of the Michigan Union Building that in mass, form, details and color this building shall minister to the democratic spirit of the true American college, and, through a vital and pervading symbolism, present an ideal and enforce an appreciation of the value of social and spiritual contacts in the development of the individual, the relation of the individual to the community, and the interaction between individuals and groups in building up a beneficent, democratic state.



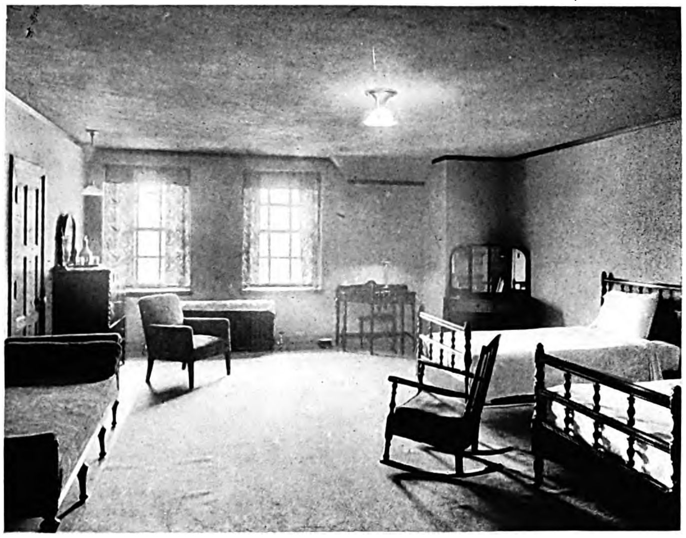
WITH ITS SPACE FOR TWENTY-FIVE TABLES, THE BILLIARD ROOM IS WAINSCOTED TO THE CEILING, THE SPECIALLY DESIGNED TABLES MATCHING THE FINISH OF THE WAINSCOTING—A MISTY GREY OVERLAYING A WARMER TONE.

Comparatively few buildings have had the study put upon them that this one has. Over a long period of time, with deepening ardor, with

critical judgment, committees have struggled, the architects of the building have labored, other architects have advised, the best of engineers have co-operated. The building does not stand as a one-man expression, a one-man achievement; it embodies the best blood and brain of men who were working, devoid of self-interest, in true democratic spirit, toward the goal. In this respect, at least, it is a true democratic expression.

Description of the Michigan Union Building

THE exterior walls of the building are of a side cut, red brick with the darkest and reddest of the kiln run eliminated; golden reds and purples tone the general surface. The brick is trimmed freely with Indiana Limestone which forms a high basement. Four great bays and the trim, mullions and transom



A TYPICAL BEDROOM, OF WHICH THERE ARE 48, WITH A TOTAL OF 64 BEDS, EACH EQUIPPED WITH SHOWERS OR TUBS.

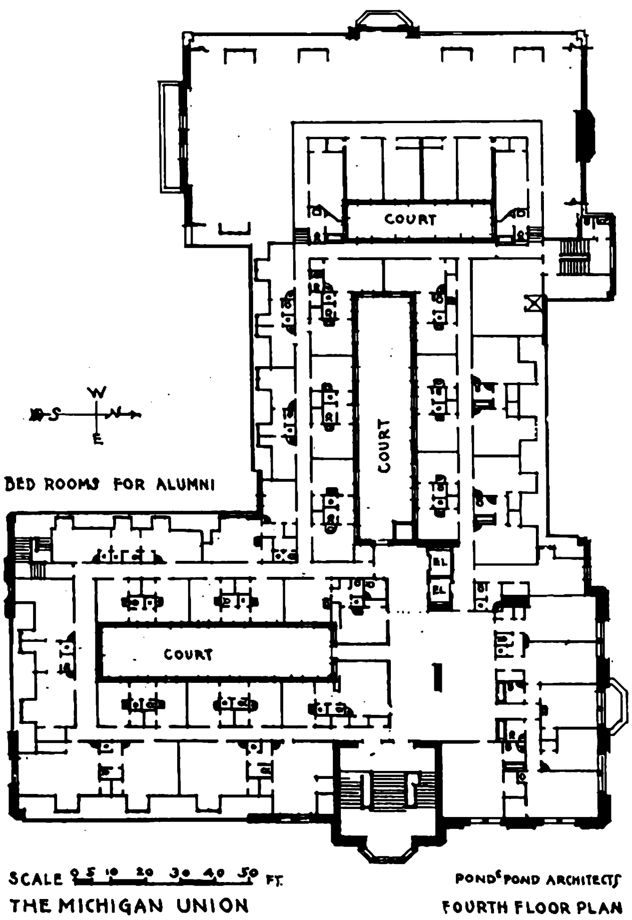
bars of all windows are in the stone, which shows generally on the inside, eliminating wood trim. The pilasters and piers and stone work of the interior are generally of Indiana Limestone of a warm tone; the great fireplace of the reading room being of Kettle River sandstone of a warm, brown hue.

The carving upon the exterior stone is so disposed as to accent the structure. Into the face of the interior stone at proper points are inserted polychrome terra cotta ornaments which function as do the exterior carvings; all interior carving and plaster ornaments do the same. That is, the function of all the moulded and carved ornaments is to enhance structural values and to soften structural austerities; and these features will in no way clash with a desired mural treatment, but will heighten its effect.

White oak is used in the trim and wainscotings, of which latter there is a considerable and free use.

Floors of flagstone in soft variegation of tone, tile, brick, terrazzo, have been used, frequently in combination, to produce the atmospheric effect sought, and to give character to the various rooms.

Over the finish of the oak, over the colors of the polychrome and of the floors, is a soft, silver-purple haze which enhances the effect of mystery that was sought to be imparted generally. This effect is heightened by the presence of a softened daylight at the ends of all prominent vistas; at the end of almost every vista. The larger divisions of the sash are glazed with leaded panes in units of about four inches by six inches. Below the horizontal line of vision the glass is clear; above that line clouded glass, that is, glass which is translucent but still white, begins to appear, shading off as the top is approached, into a field toned with violet, lavender, pale blue and amber in soft tones. So that in the daytime, no matter what external atmospheric conditions obtain, the interior is suffused with a soft glow as of sunlight. All interior colors were chosen to react harmoniously to this effect.



PLAN OF THE FOURTH FLOOR CONTAINING THE BED-ROOMS FOR USE OF VISITING ALUMNI

In general the tones of the oak are soft, warm gray. In the main dining room the colors of the wood are a soft, yellowish gray in the fluted members, which flank wide panels of deep blue over which flits an iridescent gleam of purple. The hangings echo the color scheme, and colored lamps enhance it.

The wood of the reading room, which is wainscoted some fifteen feet up, is a warm tone verging on, but not imitating, old mahogany. Everywhere the color is for color effect and not for imitation of other materials.

The tap room is walled to the height of seven feet with a warm brown tile, softly variegated; this is crowned with a six-inch band of three by three-inch tile in the richest and most varied colorings that it was possible to procure.

As the building depends so greatly for its effect upon its masses in conjunction with its atmospheric coloring, rather than upon crisp details of light and shade, it fails in a great measure of adequate presentation in photographs. The forms and colors are to be felt as well as seen.

Indianapolis Zoning Law

The city of Indianapolis has adopted a zoning ordinance establishing 5 districts: (1) dwelling house; (2) apartment house; (3) business; (4) first industrial and (5) second industrial. A lot area of 7500 square feet per family is required in a limited section; 4800 square feet per family in the less developed areas around the borders of the city; and 2400 square feet or two families to the ordinary 40 by 120 foot lot throughout the rest of the dwelling house area. In much of the area in which apartment houses are permitted 1200 square feet per family is required; in limited portions of the apartment house districts only 600 square feet per family is required; and in very limited areas suitable for hotels and apartment with elevators, there is no limit as to the number of families that may be housed on a given area. Front, rear and side yards are required in all residence districts.

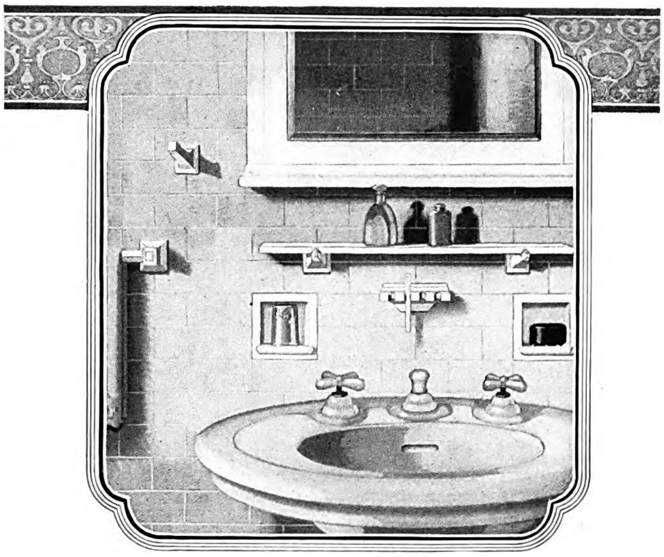
In the height district allowing maximum height, the limit is 180 feet, except that for a street 100 feet or more in width, the limit is 200 feet. As practically all of the streets in this district are 90 feet in width the limit is really based on two times the street width. Washington Street with a width of 120 feet is the only street where the 200 foot height will be allowed at the street line. Greater height will be permitted with a set back in the ratio 1 to 3; but this set back must be from all lot lines as well as from street lines. The City Plan Commission first recommended a height limit of 150 feet but later agreed to the 180 foot limit as a compromise with the down town owners who asked for the retention of the then existing limit of 200 feet. Robert Whitten is consultant and Lawrence V. Sheridan is secretary and engineer of the City Plan Commission.

The thirty-sixth annual Chicago Architectural Exhibition, held under the joint auspices of the Chicago Architectural Club, the Illinois Society of Architects, the Illinois Chapter of the Institute, with the co-operation of the Art Institute of Chicago, will be held this year May 1 to May 31, in the Art Institute. The Exhibit will be illustrative of architecture and the allied arts, and exhibits must be received March 30 and will be discharged on June 2. The chairman of the Exhibit this year is Elmer J. Fox; the secretary, Perry W. Swern, and the treasurer, Hubert Burnham. Clare C. Hosmer, A. I. A., is acting as director, and to his office, 1808 Mallers Building, all correspondence concerning the Exhibit should be sent.

A specification providing safe and minimum allowable construction for suspended ceilings of metal lath has been issued by the Associated Metal Lath Manufacturers and is available by addressing Wharton Clay, Commissioner, 123 W. Madison St., Chicago. Use of the suspended ceiling for decorative purposes in residences, theaters, schools, institutions, public and office buildings, is becoming more widespread.







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For details and specifications, see 17th Edition, Sweet's Architectural Catalog, pages 1463-1464-1465.

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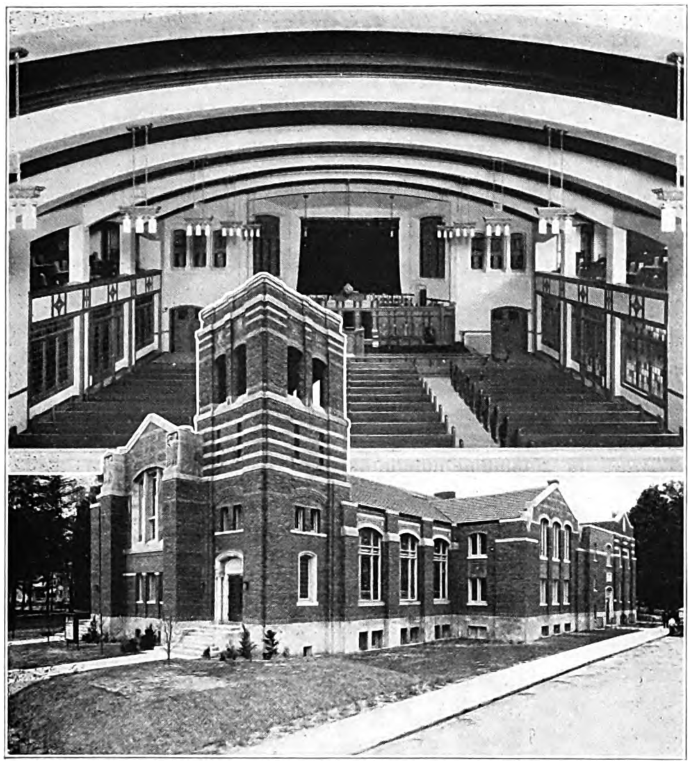
See Sweets for Specifications.

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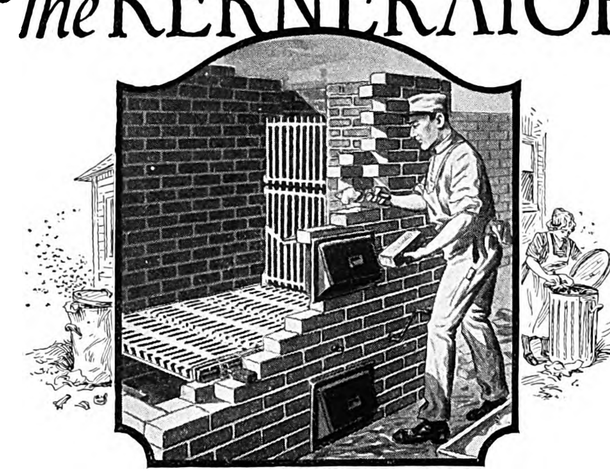
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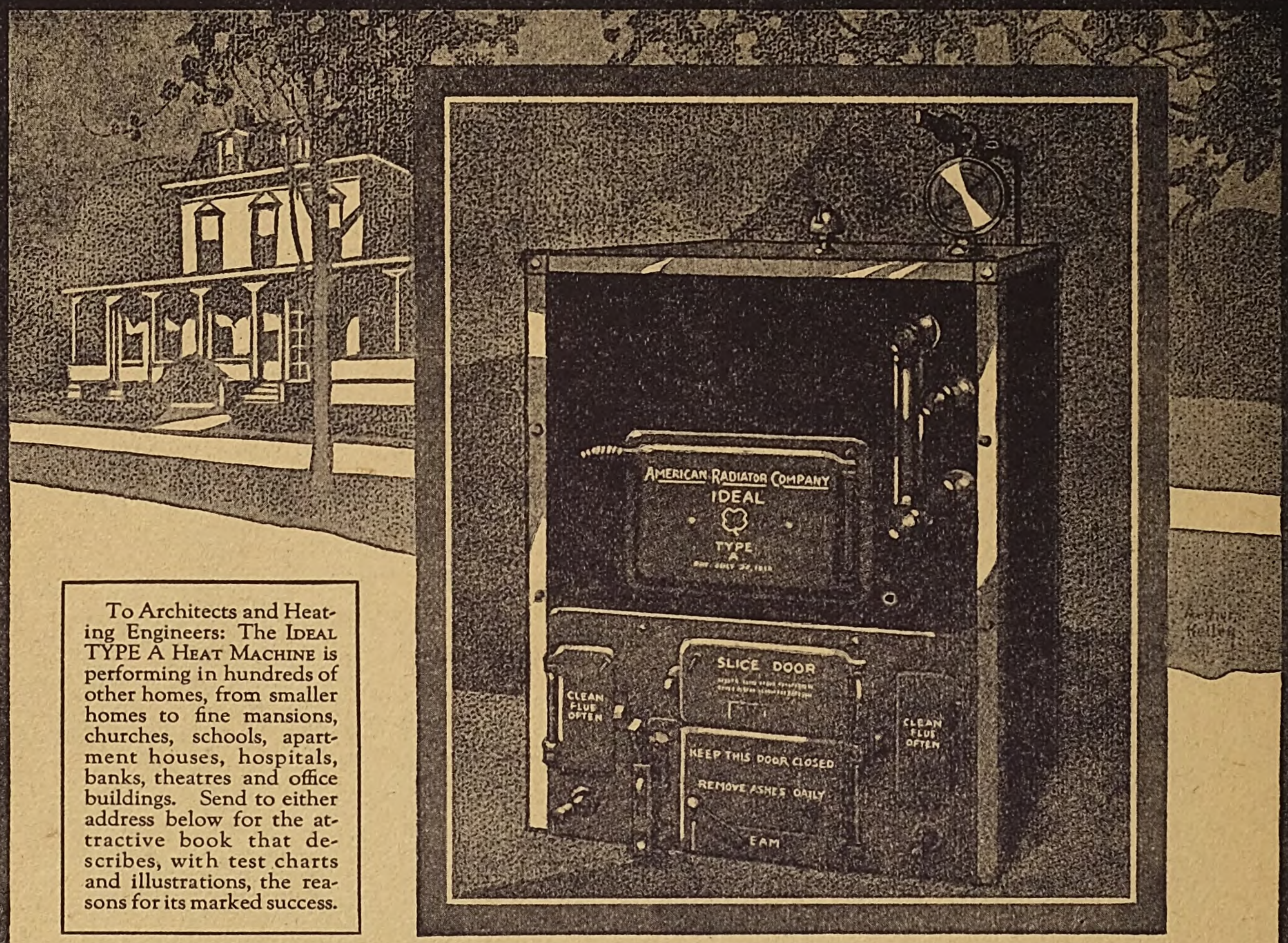
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